

LARGEST CIRCULATION OF ANY DRAMATIC NEWSPAPER.



THE NEW YORK



DRAMATIC MIRROR

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ALF. C. WHEELAN.

AT THE THEATRES.

Fourteenth St.—The White Squadron.

Melodrama in four acts by James W. Harkins, Jr. Produced Aug. 15.

Victor Staunton..... Robert Hilliard
Demetrio de Romacio..... Henry Lee
Francisco de Romacio..... Byron Douglas
Paulo da Silveria..... William Harcourt
Dionora da F. mesca..... Oscar Eagle
Harry MacIntosh..... Eugene Sanger
Horatio Doolittle Frieters..... Graham Henderson
Col. Tom H. Clayton..... W. W. Taylor
Judge Aristophanes Smith..... W. H. Montgomery
Admiral Walker..... Fred. J. Butler
Oswald da Silveria..... Alice Fisher
Tenise de Romacio..... Nellie Vale Nelson
Hugo Brownson..... Katie Pearson
Martha Wiggins..... Louisa Eldridge

If *The White Squadron* depended upon dramatic merit for success it would speedily disappear beneath the waters of oblivion; but as it is not the art of the dramatist so much as the art of the scene-painter and the stage-manager that Mr. Pearson's new production calls into play, and as these functionaries have accomplished marvels in the way of striking and stirring stage pictures, the piece stands an excellent chance of winning pronounced popular success—in other words, of earning money.

Mr. Harkins' play is of the yellow-covered novel variety. Its hero is a young man of the Jack Harkaway type, who carries a chip on his shoulder, and is ready to spout clap-trap, fight the Brazilian republic, rescue a persecuted girl, or perform any other prodigy of chivalry and valor that circumstances may demand. The dialogue is tumid, but it contains many of *capitulum* appeals to the gods that are successful in their mission and purpose. The plot and the situations violate probability at almost every turn, but the action is so lively and withal so astonishingly fruitful of events that the average spectator resigns himself to its excitements and casts reason to the winds.

The plot is somewhat incoherent and discursive, but it chiefly concerns Victor Staunton, a young American naval officer, and his contests with a plotting Brazilian general. The action is supposed to occur during a congress of naval representatives at Rio to protest against the pillage and murder of foreigners by Brazilian banditti. The scenes include respectively a residence on the outskirts of Rio, a public square in the city, a ruined monastery in the interior, and the barracks at Rio with a tableau representing the departure of Uncle Sam's White Squadron.

The piece permits opportunities for attractive military and naval display. The scenery, the tableaux, the movements of large groups of auxiliaries are all excellent in their way. Indeed, the stage of the Fourteenth Street has never been occupied by such an imposing and elaborate production. The spectacular, as well as the melodramatic and patriotic features of the representation were received with boisterous approval by the large audience that crowded the theatre last night.

The palm for effective acting must be conceded to Elmer Grandin, who gave a vivid impersonation of a Moorish slave. Robert Hilliard was a handsome and courageous hero. Henry Lee made what was possible of the undisguisedly bad Brazilian general. William Harcourt was a manly officer in the South American army, and Messrs. Douglas, Eagle, and Sanger all found favor. Graham Henderson was as amusing in the comedy part of Frieters as his lines permitted him to be.

Alice Fischer and Nellie Vale Nelson were emotional and intense in the principal female roles. Katie Pearson made an arch Quakeress, and Louisa Eldridge conscientiously played a bold character comedy part. The other members of the cast were satisfactory.

Windsor.—Jerry.

Comedy-drama in four acts. Produced Aug. 15.

Rome Rapids..... Gracie Emmett
Col. Dick Leigh..... Charles McTaver
Jack Elsworth..... Percy Kingsley
Harry Travers..... Randolph Murray
Nana Leigh..... Kate Toneray
Mrs. Leigh..... Lizzie Morgan
Detective..... William Bradley
Jerry..... J. W. Summers

The Windsor Theatre, which has booked a large number of popular attractions, opened its season Saturday night with a large audience. The play was Jerry, in which J. W. Summers and Gracie Emmett are jointly starred.

Mr. Summers, who is an American character actor, has been out of native sight for some time. He has just returned from a very successful experience in the British provinces with the play in which he now appears and in which he has represented the leading character more than one thousand times in the old countries.

The fact that Mr. Summers was so successful abroad cannot be accounted as due to the play of Jerry, which is a cheaply theatrical and unconvincingly sentimental stage piece.

An infant girl, born on a steamboat at the moment of a disaster that takes her mother's life, is placed by a man in the arms of his wife as her own child, she not knowing that her infant has died; and the wife grows up as their daughter, while the wife remains ignorant of the truth. A villainous nephew of this couple falls in love with the girl, who is betrothed to another, and learning her history as an eavesdropper at its confession by her supposed father to the young man she is to marry, he compels a tramp, by threatening to disclose the fact that the tramp is an escaped convict, to personate her real father and claim her in order that he may have her in his power. It transpires that the tramp, who had gone to prison to save a twin brother from punishment, is really the girl's father, and when he learns this he prefers to serve out his sentence rather than to blast his daughter's life. He returns to prison, but only to participate at last in the general happiness that follows the conventional adjustment of the heroine's wrongs and the punishment of the villain.

This play was no doubt accepted by the British provincials as an American drama of the highest type. But it could not have succeeded abroad had not Mr. Summers carried it solely by his remarkably artistic characterization of its figure of Jerry, the tramp. The play may win success here by the same means. The tramp as a stage figure has lost novelty and picturesqueness by frequent illustrations of late, or perhaps by a monotony of illustration. Mr. Summers makes a new revelation of such a character's stage possibilities. His is a *genre* picture of human lights as well as of imitative shadows. He carries the assumption through scenes unusual to the character with a fidelity of awkwardness and habit, yet with a reminiscent tendency to propriety, that marks analytical study as well as artistic instinct. And it is easy to see that he can key the personation to any grade of intelligence in his audience.

Gracie Emmett has small soubrette opportunity as a domestic, and her singing is not admirable. Mr. Metayer, as the father by adoption, illustrates a stage style abolished even in the Boverly some generations ago. The others of the company fit the texture of the play.

Broadway.—Wang.

When De Wolf Hopper and his company appeared at the Broadway Theatre last Spring in *Wang*, this very attractive entertainment drew larger audiences than during its original successful run. It was withdrawn while still highly popular in order to give the company a rest from a long-continued season.

On Monday evening *Wang* opened its third season at the Broadway—a record without precedent of such an entertainment at a theatre on this thoroughfare—and was then played for the four hundredth time.

The audience was very large and very happy, and *Wang* never went better.

The company is practically the same as upon the original presentation—a fact probably also unprecedented of a comic-opera organization so long-lived—and, freshened by prosperous rest, every member expressed a most unusual to long experience in the same lines.

Hopper, fecund in new humors from the novelty of a first trip abroad, is almost a new—and is certainly a funnier—Regent of Siam.

Della Fox, fresh, rosy and vital, emphasizes the gifts and graces that have won her large following.

Anne O'Keefe, Sam Reed, Edmund Stanley, Alfred Klein, and the others who specially contribute are at their best. There was on Monday night a very ardent of favor for them all.

New costumes, new details, a general refurbishing, and one new figure mark the revival. The newcomer is a baby elephant that illustrates a quainter humor than the older pachyderm, and a more perversely human mischievousness natural to youth.

The elephant is a beast of longevity, and its superiority over other animals in this respect seems to be paralleled by *Wang* over other shows of its kind.

Columbus.—House on the Marsh.

A dramatization of Florence Warden's popular novel, "The House on the Marsh" was the opening attraction of the season at this popular uptown theatre on Saturday night. The version, which was presented last season in this city, was made by Mervyn Dallas, who appeared as the villain, Jim Woodfall, although the impression of the audacity of his villainy was disturbed by his excessive nervousness.

The play is strong, and contains many striking situations, while the company presenting it, known as the Mervyn Dallas company, is composed of competent actors.

Olive L. Oliver as Sarah Gooch, and Minnie Dupree as Violet Chrystie, the governess, are deserving of praise for intelligent and conscientious work. The audience was large.

Tony Pastor's—Variety.

Tony Pastor again presented a first-class variety bill at his popular house on Monday night. While most of the performers have been seen time and again, they are still great favorites. Among those welcomed were Layman, John E. Drew, Ross and Fenton, Bonnie Thornton, John and James Russell, and James F. Hoey. The other members on the programme were successful in entertaining as well as amusing.

Koster and Bial's—Variety.

The leading feature of the excellent variety performance at Koster and Bial's is *Amara*, the mimic, recently from Paris, who succeeded in arousing the enthusiasm of the audience to an unusual degree Monday night by his wonderful impersonations of historical characters. He bids fair to become as popular with New Yorkers as the best of the other novelties that have been imported for this house.

People's—Fazio Romani

The season at Harry Miner's People's Theatre in the Boverly began on Saturday night with the melodrama of *Fazio Romani*. This play is not new, but it is quite popular with the patrons of this house. The leading characters were vigorously interpreted by Walter Lawrence, Frances Field, and J. Fay Palmer.

At Other Houses.

Settled Out of Court has been improved since its first representation at the Fifth Avenue Theatre by cutting, and its dialogue is more closely knitted to its incidents. The play is admirably acted.

The Vice Admiral approaches its final curtain at the Casino, and seems to be in more general favor because it is announced as the last of the comic operas at this resort.

The Disney Opera company on Monday night began its fifth week at Palmer's, and The Mascot has reestablished itself in popularity in a season that has been fatal to many new ventures of comic opera.

The first performance of *Lady Lil*, announced for Saturday evening at the Standard, has been postponed until this (Tuesday) evening.

E. H. Sothern's annual engagement at the Lyceum will begin this (Tuesday) evening, when he will appear in *Captain Lettair*.

VERNONA JARBEAU'S DISCOVERY.

Vernona Jarbeau has gone to Bangor, Me., where she will open on Monday next after a week of rehearsals. She will play all the principal cities East, West and South this season, and begin an engagement of four weeks or more in this city next May.

"I thought I could obtain a comedy in Paris or London," said Miss Jarbeau on Saturday, "but the market had been denuded by enterprising American speculators, and I discovered that I should have to treat right here in New York. I have several under consideration."

On her trip across Miss Jarbeau was the star of the mid-ocean charity concert, and she personally collected \$60 from the passengers.

THE MIDNIGHT SPECIAL.

The *Midnight Special* is the title of a new melodrama, written by W. L. Ballant, Jr., for the past ten years business manager of the Holiday Street Theatre at Baltimore. Larry H. Reist, for many years a popular Western manager, is associated with him as co-partner. The play presents a number of new and startling situations and exciting climaxes. The scenery, now building, includes the Pennsylvania passenger depot at Baltimore, an interior of a wine distillery in operation, and the parlor of the Palmer House, Chicago. The company includes, among others, Eileen Monetta, Marie Gilman, John Hoffmann, and W. H. Post. Nearly thirty weeks have been booked up to the present, and managers are very desirous to obtain this attraction. Manager Reist states that the printing will be complete, handsome and ample. The manager's office is at Taylor's Exchange.

JANUSCHEK'S TOUR.

Januscheck will begin a preliminary season in Kansas City Aug. 22. She will appear under the management of Frank Hawley, at the Auditorium. Rehearsals of the company began on Saturday at the Bedford Avenue Theatre, Brooklyn. Mr. Hawley has engaged to support Januscheck, Edmund Collier, John F. Palmer, David Hammett, Charles E. Fisher, John Burke, Harry Gilbert, A. C. Henderson, Jessie Villers, Mildred Conner, Mary Timberman, and Susan Lengmore. The repertoire will include *Meg Merriles*, *Macbeth*, and *Deborah*.

AS YOU LIKE IT AT SARATOGA.

The production of *As You Like It* in the picturesque grounds of the Grand Union Hotel, at Saratoga, on Saturday night, was a success in every way. The event had won fashionable countenance, and in an audience of nearly three thousand persons, the wealth and beauty of that cosmopolitan resort were richly represented.

No theatrical accessory save those of costume and electric footlights shrouded in shrubbery was employed. A grove of twenty elms, defining an amphitheatre, enclosed the Shakespearean picture, and the evening sky was bright up a bit.

The play was produced under the direction of Henry Lee, with John M. Hickey as manager, William H. Daly as stage manager, and Al Rankin as assistant. A double quartette from the Orpheus Society of New York was introduced effectively. The cast included Duke, William Beach, Frederick, William Lee, Amiens, Ritchie Ling, Jacques, Henry Lee, Le Beau, J. Berestford Hollis, Oliver, Mason Mitchell, Orlando, Robert Mantel, Adam, C. Leslie Allen, Touchstone, James Cooper, Corin, Ernest Bartram, Sylvius, Charles Hagar, Charles, William Muldoon, William, Tim Cronin, Rosalind, Rose Coghan, Celia, Nina Crolius Gleason, Phoebe, Jeanette Lowrie, Audrey, Marjorie Bonner.

A "GOOD THING."

John T. Pratt, a dramatic author, was arrested last week on complaint of Henry W. Leonard, a lawyer, who said that Pratt had induced him to cash a bogus cheque for \$40. Pratt claimed that the charge was malicious, and said he had been introduced to the complainant by one Louis C. Davidson, who had suggested that Pratt write a play for a Mrs. Brown, and had said that Leonard was her friend, would furnish the money for the production, and in fact that Leonard was "a good thing" to work. Pratt received money from Leonard on account, he said, and signed the cheque in question at Leonard's solicitation, although he had no money in bank and told Leonard so. Leonard, Pratt claimed, said this was all right, as he proposed to deposit \$250 to Pratt's credit. They subsequently fell out, and Pratt's arrest followed. Davidson, who appeared as "promoter" of this matter, is connected with the *Dramatic News*. Pratt was unable to get bail, and was locked up.

RUDOLPH ARONSON'S RETURN.

Manager Rudolph Aronson returned from abroad on *La Champagne* on Sunday. He says the design as to the Casino is to make it the home of refined ballet. It will not be the place that recent rumors have said. A curtain will be used on the stage, and drinking and smoking will not be permitted in the auditorium. The Casino will have two ballets, the entertainment lasting from eight until twelve o'clock nightly. Mr. Aronson has engaged Mlle. Adeline Sozo, who has danced at La Scala in Milan and at the Empire and Alhambra in London, as premiere, with many other dancers hardly less noted.

REFLECTIONS.

EMMA CARB and Fannie Woodward have taken the places of the Dawson Sisters in *The Kid Company*.

EDWIN MAYO has returned to the city for the purpose of engaging a company to take out *After Twenty Years*. His season will open on Sept. 19, at Louisville.

CLINT WILSON and Maggie Breward have signed with *Lodgers Taken In*, completing the company. The season will open on Sept. 5.

W. J. BENEDECI and Joseph McKeever have filled their company for *Our Irish Visitors*, and are rehearsing at Central Hall.

E. E. RICH will open his season with *apt* at the Park Theatre, Boston, on Sept. 3. His rehearsals commenced at that house on Monday.

MATTHEW NASCHER, who was last season with *Sam McCarthar*, has signed as advance agent with De Wier and Grayson for *The Lodgers Taken In* company, which will open the season at Phoenixville, Pa., on Sept. 5.

FRANK HAWLEY's yacht *Katir* won a race in the Newark Yacht Club's regatta last Saturday.

BAYARD VEILLER, the young journalist and playwright, was married at Waterbury, Conn., last Saturday to Miss Mabel Smith.

A KENTUCKY COLONEL, the play made from Opie Reed's successful novel, will be produced at the Union Square on Aug. 22.

W. J. FLEMING's production of *Around the World in Eighty Days* will open at Niblo's Aug. 27, and run until Sept. 10.

ANITA BRIDGER, an exceptionally pretty young actress, has signed with Incog. The rehearsals commenced on Monday.

LOUIE BARON BUCHANAN has entirely recovered from her late severe illness, which necessitated her withdrawal from the Agnes Herndon company, and is ready for work.

EDWARD WEIR has signed with the No. 1 Spider and the Fly company.

LILLIE ALLISTON has signed with Evans and Hoey and commenced rehearsals on Monday.

DAISY ANDREWS has signed with Irish Loyalty, to play the juvenile role. The season will open at Waterbury on Sept. 15.

JENNIE JOYCE made a phenomenal hit on her opening at the Alhambra. The London papers, without exception, gave her flattering notices.

FLORIE WEST has arrived from England to join the McFee of Dublin company. Mattie Vickers' part in the piece is that of a German opera singer.

THE BOTTOM OF THE SEA commenced rehearsals yesterday. The opening occurs Aug. 20 at Alhambra's in Washington.

NAT GOODWIN will open his season, under the management of John Warner, at Providence on Sept. 1 in *A Gilded Fool*. His company has been rehearsing at the Fifth Avenue Theatre.

BERTHA CREIGHTON will be the leading lady of *The Still Alarm*. The rehearsals of the play will begin on Aug. 25 at the Fourteenth Street Theatre.

LILLIAN KEEN has resigned from *A Trip to the Circus*.

A BENEVOLENT performance is to be tendered shortly to Ella Wesner.

GEORGE WOODBRIDGE has been engaged to go in advance of *Held in Slavery*.

GEORGE CLARK has exchanged "The Folly," as he called his country home at Norwalk, for six flat houses, of four floors each, on One Hundred and Twenty-eighth Street, and has moved his belongings to the city. The property he has acquired is a very desirable one.

NAT GOODWIN has reluctantly consented to release Arthur Lewis and wife (Zellie Tilbury) from their engagement with him, owing to their dissatisfaction with the parts assigned them in *A Gilded Fool*. The same friendship exists, however, and Mr. Goodwin has offered them an engagement for next season, with the assurance that the parts shall be perfectly satisfactory.

CHARLES FROHMAN has contracted with T. Henry French for the production at the Broadway Theatre on Jan. 2 of William Gillette's spectacle, entitled *Ninety Days from Date*. With the exception of *Settled Out of Court*, this is the only work Gillette has done in two years, and it is the first original play written by him since *Held by the Enemy*. *Ninety Days from Date* will require a large ballet, and its characters are all Americans. It is said that a large sum will be spent upon its production, in the hope of achieving a run.

It is said that Henry Guy Carleton's *Ye Earle Trouble* will be produced in a New York theatre in September or October. The play ran for several weeks at the Boston Museum last year. It is described as a war play without war, that is to say, it uses the Revolution as a background. The venture in this city will be under the management of Albert Mellen, who has been Rich and Harris' New York representative, and George Reardon, last season's advance representative for Daniel Frohman's *Charity Ball*.

MANAGER F. W. CHAMBERLAIN, of Burlington, Ia., is traveling in Norway. Acting Manager Barhydt, of that city, has just returned from a trip around the great lakes.

Daily Spirit of the Times.

OUR esteemed contemporary, THE DRAMATIC MIRROR, has again rendered an important service to the profession which it represents by having an Act drawn for presentation to the next Legislature which will punish as swindlers the bogus managers who engage people to play in traveling companies and leave them stranded and unpaid far from home. The proposed Act makes it a misdemeanor—an extraditable offence, punishable by imprisonment—for any person to engage actors under false representations and fail to pay salaries and railway fares in another State. That some such a law is necessary to protect the profession from swindlers is admitted by all who know anything about theatricals. The draft of the proposed Bill opens the whole subject for discussion and settlement.

GRASP OF THE TOWN.



WILLIAM J. WHEELER, whose face appears at the head of this column, was born in Norwich, Conn., in 1866. He entered upon his stage career in 1882 with the Boston Museum stock company, with which he remained two seasons, playing character and comedy parts with success. Leaving the stock, he filled engagements with such companies as those of McKee Rankin, Kate Claxton, Blue Jeans, etc. Mr. Wheeler's most notable service was with the Blue Jeans company, where he made a positive hit. He possesses a strong individuality, and as a comedian and character actor, evidently has a bright future. Mr. Wheeler recently signed with Newell Brothers and Dinkins, for The Operator, in which he will originate the role of a shabby-gentled tramp.

ROBERT DOWNING has engaged Sophie Albert, one of Mrs. D. P. Bowers' most promising pupils of last year.

PROFESSOR HERRMANN has re-engaged Henry Burchardt, who will appear with him on tour.

MAY MERRICK, who plays Martha in The Two Sisters, is in Boston, preparing for the tour of that play, which will open at Belfast, Me., on Aug. 27.

AARON APPELTON, who has been in advance of Blue Jeans, will fill the same position with The Still Alarm. W. F. Blande will fill the vacant place with Blue Jeans.

JOHN H. WARREN, the Mirror correspondent at Rockford, Ill., was a delegate to the convention of Knights Templar in Denver. W. E. WHITMAN will be a member of Kittie Rhodes' company this season.

E. J. RYAN, late of Hassan's One of the Finest, will play the Professor with Two Old Cronies, which opens at Easton, Pa., on Sept. 3.

JOHN DREW is preparing for his season under Charles Frohman in The Masked Ball, which will be presented at Palmer's Theatre in October.

OLLIE ARCHER has been engaged for the George A. Baker Opera company now playing in Cleveland. She will return to Paris in September.

STUART BRODOCK, last season with Gus Williams, is spending the Summer at Manhattan.

WALTER WINTER, late with W. T. Bryant in Keep it Dark, is rusticating at Southbridge, Mass.

BERTINE ROBISON recently entertained Mark W. Davis and Percy West at Geauga Lake, Ohio. Mr. Davis, who was formerly manager of the Washington Street Theatre at Rome, N. Y., is in the West on business connected with the coming production of Miss Robison's new comedy, Flusterbudget.

DANIEL SHELBY began to book The Black Detective only a few weeks ago, but he has made an excellent route that begins at Philadelphia on Aug. 20 and closes in this city on May 6. The company will play New England, the South and West.

EDWARD J. RAYLOR, of the Lyceum company, was defeated recently in a suit for board and borrowed money brought by Josephine E. Buckley, townswoman in a Grand Street shoe shop. Last week Miss Buckley filed her judgment, the amount of which is \$776.27.

VERNONA JARBEAU, who has a penchant for jewelry and the products of the silversmith, brought back from Europe a large addition to her collection. Miss Jarbeau was busy all last week arranging for the beginning of her season.

JAMES B. BOOTH's yacht to Jack Mason and Marion Manola to Boston the other day, and William Young's comedy was read to them and their company at the Tremont Theatre on Saturday. Arrangements have been made by which this organization will open the new Court Square Theatre at Springfield on Sept. 5. They will not go to Boston until Sept. 12. This will give Pauline Hall and Puritania an extra week at the Tremont.

The rumor that Edward E. Rice is having new music written for 1492 is not true. The music of Carl Pilueger will go with Mr. Barnett's amusing burlesque. Mr. Barnett, by the way, is the author of Prince Pro Tem, which Henry E. Dixey is considering.

ALIDA PEREAULT (Mrs. Harry Ernest) has declined several good offers for next season. She will retire from the stage for a year at least, and during the Winter will study vocal music in New York.

EDWARD CHAPMAN will manage a repertoire company.

HARRY J. FRANKSON has signed with The Shamrock company.

HARRY MITCHELL has changed his name to Harry Wallington.

MARGARET MATHER has engaged Frederick Power.

JOSEPH REYNOLDS has returned from England. He will not manage Mrs. James Brown Potter, as reported.

JOSEPH P. WINTER has signed with Tony Farrell.

MINNIE MOSK has been engaged to play the role originated by Mrs. J. H. Fitzpatrick in Niobe. Mrs. Fitzpatrick will appear in The City Directory.

SIDNEY WILMER has signed with Nat C. Goodwin.

FRED W. SIDNEY has been engaged for stage manager with Richard Mansfield.

HUBBARD LOWELL has been compelled to give up acting for one season.

DAVID PRYER will be Harry Lacy's business manager.

COLONEL T. AUSTIN BROWN contributed a two-column article on The Black Crook of 1866 to Sunday's World. The article was extremely interesting.

JANE STUART arrived in this city last week. She has been summering in the mountains.

LILLIE EVANS, who will star in The Little Blacksmith, will make a horseshoe during the progress of the play.

The company that recently gave As You Like It at Pocantico Hills, Long Island, will repeat the performance in the pine woods on the western shore of Georgian Lake on Thursday afternoon.

HARRY RAGGE has sailed for Europe. He will return in the Fall to join Fanny Davenport's company.

EDWARD WARREN and Ella Fontainebleau will be members of Frank M. Wills' company.

GEORGE CONWAY has been re-engaged as stage manager for Paul Kanvar.

AFTER a Summer of shooting, with occasional fishing diversion, up in Northern Wisconsin, Clay Clement has returned to the city to finish the organization of his company and commence rehearsals.

COLONEL SISK, of Brooklyn, and his son stopped in Salt Lake City last week and occupied a box at the opening of Frank Daniels' company.

THE Von Vonson company opened on Aug. 15 at Sheboygan, Wis.

C. L. WHEELER will be a member of Robert Downing's company. Last season Mr. Wheeler was with James O'Neill.

Managers whose houses are advertised regularly in our "Managers' Directory" and "Out of Town Theatres" departments find little difficulty in booking attractions, for the inducements to play with them are kept constantly under the eye of all traveling managers.

Fewer companies than usual are going on the road this season. There will be no plethora of attractions—on the contrary, there will not be enough to go around. Theatre managers who are wise will not neglect to call attention to their houses in The Mirror and enjoy the privilege of the "Open Time" column.

TYRONE POWER has returned from Saratoga.

The members of the By Proxy company, having closed the run of that piece at the Boston Museum, are enjoying a brief vacation. The members are thus distributed: A. S. Lipman and Lionel Bland at New York; Harry Brown at Vineyard Sound; Mr. Morell at Asbury Park; Miss Bradley at Narragansett Bay; Katherine Florence at Charleston, W. Va.; Helen Dupree will remain at Boston, as will also Stanislaus Stange, who is completing a play for the Manola-Nason company.

THE Denver Republican, having sharply criticised the Wild West show run by Dr. W. Carver, that redoubtable person has challenged the editor to mortal combat. As Dr. Carver is a dead shot, the editor does not accept the invitation to fight, and thereby illustrates that ancient saying which makes discretion a potent qualifier of valor.

ENMA HANLEY is said to have made a pronounced hit in The Dazzler in New England last week.

COMEDIAN HOEY will have a set of new topical songs in A Parlor Match.

H. C. MINER's Newark Theatre will inaugurate its seventh season with Lillian Lewis and her company in Lady Lil, on Sept. 5. The attractions already booked for this theatre, says Manager W. M. Norton, are the most varied and the strongest that have ever been presented here. The house grows in popularity with both traveling managers and the Newark theatregoing public.

HELENA COLLIER, having recovered from illness, rejoined the Hoss and Hoss company at Oakland, Cal., on Aug. 8. She will introduce a new dance devised and dedicated to her by Eddie Collyer, entitled "The Merry Mute." May Jordan, whom Mr. Collyer recently sent to this company, is said to be very successful in her new dances.

THE statement that Marie Burroughs would be the leading support of Wilson Barrett is untrue. Miss Burroughs will accompany E. S. Willard again this season, and will be a prominent figure in Hamlet and Romeo and Juliet, which plays Mr. Willard will add to his repertoire.

THE Brothers Borain, the acrobats, will leave Koster and Bial's in a few weeks to fulfil engagements in Berlin, Vienna, Paris and London. They will return to Koster and Bial's in the Spring.

LITTLE ANNIE ROBINSON, the eight-year-old granddaughter of Frank Campbell, who was Harry Hill's stage manager for twenty years, is taking dancing lessons from Eddie Collyer. Last season Miss Robinson played at the Palace Theatre, Boston.

THE Brothers Borain, the acrobats, will leave Koster and Bial's in a few weeks to fulfil engagements in Berlin, Vienna, Paris and London. They will return to Koster and Bial's in the Spring.

J. N. HILL is now living in Eighty-sixth Street—far from the madling crowd.

MICHAEL JORDAN has signed to support Robert Mantell. Harry Sanderson, who was Mantell's treasurer last year, has been re-engaged.

CHARLES DICKSON and company are now rehearsing Inoc., at the Berkeley Lyceum, and will open the season at the Columbia Theatre, Brooklyn, on Aug. 27.

EDWIN F. MAYO has entered into partnership with John Crittenden Webb, and will produce the latter's war drama of After Twenty Years, opening at Detroit in September, for a tour of the Western circuit.

GEORGE BUCHANAN has just returned from the Pacific coast, where she has been playing in Augustin Daly's company. She is to play the part of Willie Crow in A Trip to Chinatown, now played by Queenie Vassar.

ANNE MARTEL, the dancer, has been re-engaged by Vernon Jarbeau.

JACOB LITT has purchased a lot of one hundred feet front on Third Street, Milwaukee, and will erect on it a handsome theatre.

THE Park Theatre will reopen Aug. 29, when Hyde and Behman's Variety company will play an engagement at cheap prices.

FRANK LAMIER will originate the leading juvenile part in The Face in the Moonlight, but will play it only during the New York run of that play at Proctor's Theatre, having engaged with Robert Mantell for that purpose.

CHARLES MACGRACHY, manager of the Thomas G. Seabrooke Comic Opera company, in The Isle of Champagne, has made a contract with railroad companies, of which the principals are the Boston and Maine and the Baltimore and Ohio, for continuous transportation of this organization of eighty persons and scenic outfit over a route covering nearly 5,000 miles, and stretching from Boston to St. Louis and Chicago via Philadelphia, Baltimore, Washington, Pittsburg, Cleveland, Cincinnati, Louisville, and thence to the Missouri River. The route from Boston is by way of the Poughkeepsie Bridge to Philadelphia direct, without change, thereby avoiding transfer through New York to Jersey City.

THE members of The Tar and Tartar company will enjoy a dinner at the home of Joseph Downing and his wife, Sadie Hasson, in Mount Clemens, Mich., on Friday. A dress rehearsal of this opera will be given on Sunday night, and the season will open on Monday night at the Detroit Opera House.

OLIVER MUSK, who is in Australia with his company, is said by the newspapers of that country to be the best violinist that ever visited it. The company will sail for America on Sept. 5, and will open at the Brooklyn Academy of Music on Oct. 21 for a tour of the United States lasting thirty-five weeks. South America will be visited next Spring.

LEWIS MORRISON and company will begin rehearsals of Faust in this city on Aug. 17. Mr. Morrison will also play Richelieu. His season will open on Saturday, Sept. 3, at Haverhill, Mass.

CHARLES R. STURGES has signed with Lincoln J. Carter to do advance work for the Northern Fast Mail company. Jay Simmons will manage the enterprise.

KATE EMMETT will open in her new play of Killarney at the Star Theatre next Monday night. The scenery has been painted from photographs and sketches collected by Miss Emmett during her travels in Ireland, and she will use a fac-simile of the famous Brian Boru harp.

H. R. JACOBS was in town last week. He has no changes of consequence to report in his business plans for the cities in which he has theatres. He is still interested in a plan to erect a great amphitheatre in Chicago for use during the World's Fair to display ancient and modern sports. Mr. Jacobs has three theatres in Chicago. He also has a project for building a Summer casino on the Island, at Toronto, for opera and other entertainments, next year.

JOHNSTONE BENNETT, after a season of fifty-four consecutive weeks with Jane, sailed on Wednesday on the Teutonic for England, where she will meet Sims and Raleigh. These dramatists have contracted with Manager Frohman to write a comedy in which Miss Bennett will play the leading role. From England she will go to Paris after costumes, and will return in time to open Jane at the Standard Theatre on Sept. 5.

THE tour of Joseph Jefferson will begin at the Star Theatre on Oct. 10. He will appear in Rip Van Winkle for ten weeks. At the end of the engagement, Mr. Jefferson will rest for a month or so. He has engaged Edwin Varney for his support.

DE WOLF HOPPER, Della Fox, Anna O'Keefe, Leon Mayer, Edmund Stanley, and Steve King were guests of Manager Sullivan at the Pan fireworks at West Brighton on Saturday night. A head and bust of Hopper was one of the set pieces.

ANNE CARLTON, Harry Perine, Theodore Westman, and George Oliver are the latest additions to the cast of One of the Finest.

EDGAR SELDEN arrived from Europe on the Alaska on Sunday. He says that his play, McKenna's Flirtation, has made a solid success in the English provinces.

HARRY E. SANFORD has signed as business manager of A Fair Rebel, which will open at the Fourteenth Street Theatre on Sept. 19 for a five weeks' run.

MATTHE FERGUSON, who was with Scanlan for five years and last season with Wilkinsons' Widows, is in the city. She has had several offers but has not yet signed.

ADELINE LIGHTON, who has been spending the Summer in the country, returned to the city on Friday. She is one of the handsomest of the young sopranos.

A DENVER syndicate will build a new theatre in Salt Lake City, on the Swickheimer premises, corner of the State road and Third South Street.

Mrs. THROFF sailed for Europe last week to visit her daughter, Florence Throff Buckley.

W. B. GROSS, of Augustus Pitou's managerial staff, returned on Saturday from a three months' trip through Switzerland, Italy, France, and England.

THE Weston Brothers will open their season in Cincinnati on Aug. 21 in The Way of the World. They are rehearsing at the Mammoth Pavilion, Harlem.

GEORGE M. DEVERE has signed with Nobody's Claim.

BESSIE MORTIMER signed with Edward Hanlon on Friday, completing the Fantasma company.

ADMIRAL DOT and Lottie Swartwood were married in Victoria Hall, Sunday. The bride, who is but a little taller than the Admiral, renounced her Presbyterian faith, embraced the Jewish faith, and was renamed Naomi. The Rev. Aaron Wise, of the Temple Rodolph Scholom, performed the ceremony. The event was witnessed by a large audience, and the wedding gifts were rich. The happy pair will spend the honeymoon on the sea-shore.

NEWMAN MANNING, an actor of some note, has joined the Baptist Church and will fit himself to preach in that denomination. He is a nephew of Cardinal Manning, who educated him for the Catholic priesthood; but he became an actor. Manning is twenty-seven years old, and last season traveled in a Wilkinsons' Widows company.

EILEEN MORETTA, who for the past six months has been the leading lady at the Howard Auditorium, Baltimore, and latterly, under the management of Larry H. Reist, has returned to New York. She made a distinct success at Baltimore, as well as at Oakland and Deer Park, Md. She has been specially engaged to originate the part of Eleanor in The Midnight Special by Messrs. Reist and Ballant. She will take the road Nov. 14 under their management.

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NEW YORK THEATRES.

PALMER'S THEATRE
Broadway and 35th Street.
A. M. PALMER, Sole Manager.
THE HENRY E. DIXEY
COMIC OPERA CO.
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THE MASCOT
Evenings at 8:15. Saturday Matinee at 2.

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Broadway and 35th Street
RUDOLPH ARONSON, Manager
Evenings at 8:15. Matinee Saturday at 2.
The Nautical Comic Opera.
THE VICE ADMIRAL.
Roof Garden entertainment 8 to 12 nightly.
Admission 50 cents. Including both entertainments.

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Near 6th Avenue.
Opening of the Season of 1914-15, and
THE ROMANTIC SPECTACULAR
DRAMA.
THE WHITE SQUADRON

BROADWAY THEATRE
Broadway and 41st Street.
Mr. T. B. FRENCH, Manager
DE WOLF HOPPER
THE INCOMPARABLE
WANG
Evenings at 8. Matinee Saturday at 2.

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Every Evening. Matinees, Monday, Wednesday and Saturday.
The Parisian Dance Duettists.
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AWANN.
Europe's Greatest Mimic.
NADA REYVAL, Chanteuse Electrique.
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SPECIALTIES, NOVELTIES.
NEW FEATURES EVERY WEEK.

TONY PASTOR'S THEATRE
Fourteenth Street, between 3d and 4th Aves.
Matinees, Tuesday and Friday.
John and James Russell, James F. Hoy, Ross and Fenton, Melville and Stetson, John E. Drew, Marion and Post, Morphet, in Keller's Mystery, "Oh!"

PROCTOR'S THEATRE
West Twenty-third Street.
Re-opens Aug. 29 with
ROBERT MANTELL
in the Romantic Drama by Charles Osborne,
THE FACE IN THE MOONLIGHT.
Season of 20-21, a few open weeks for Established Stars, Comedies or Comic Operas. Address or apply at once to Frank Dietz, Proctor's Theatre, West 23rd Street.

LYCEUM THEATRE
Fourth Avenue and 2nd Street.
DANIEL FROHMAN, Manager
E. H. SOTHERN
In the new play by Miss M. Merington,
CAPT. LETTABLAIR
EVENINGS, 8:15. MATINEES SATURDAYS, 2.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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NEW YORK. - AUGUST 20, 1910

The Mirror has the Largest Dramatic Circulation in America.

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The Mirror Office is open and receives advertisements every Monday until 10:30 P. M. Advertisements may be sent by telegraph.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above average and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—Atlanta Journal.

SPECIAL.

Every professional inserting a card of ten or more lines for three months or longer in this paper will receive a copy of THE MIRROR for the same period, without extra cost.

OF NO CONSEQUENCE.

THE opponents of the proposed law to protect actors against swindling managers find it difficult to discover arguments to support their position, for the very good reason that no honest objections can be urged against a measure whose purpose is to punish crime and to prevent the commission of crime. The desultory and designing efforts of the friends and spokesmen of theatrical confidence men to obstruct such a movement need not occasion anxiety among its advocates. The legislature will not pay much attention to the outcries of thieves and rogues.

WORK AHEAD.

THERE are several important reforms to be undertaken when the movement to secure a law to punish frauds committed against actors has been crowned with success.

One of these is the amendment of the copyright law in so far as it affects dramatic property, making play piracy a criminal offense, punishable with fine and imprisonment. Action in this direction will be taken during the next session of Congress, and our leading professional organizations will unite in it. THE MIRROR for many years has contended that only by such a measure can playstealing be prevented. The law as it stands is practically inoperative.

Another reform—one that THE MIRROR purposes to undertake without outside assistance—is the complete exposure of a gang of "crooks" that infests the profession, living upon it by unlawful practices and bringing it into public odium.

The methods of this band will be described and the criminal careers of its principal members will be set forth in detail. For three years past THE MIRROR has diligently collected voluminous evidence respecting these

rogues, and when it is presented it will be largely in the form of affidavits from a large number of the persons victimized and of those conversant with the facts. The object of the exposure will be the destruction of the gang, which will be shown to the profession in its true light.

Altogether, the new season promises to be a busy one for THE MIRROR and a bad one for the scum that floats on the surface of the theatrical current.

PERSONAL.

JARBEAU.—Vernona Jarbeau has returned from Europe.

ALDRICH.—Louis Aldrich has gone to Boston for a few days.

WILLIAMS.—Harry Williams thrives on hard work. He has not taken a day's vacation from his managerial duties for five years, but he shows none of the wear and tear of incessant application to business. Mr. Williams is active just now in supervising the elaborate preparations for the production of Killarney at the Star on Aug. 22.

SCHOEFFEL.—John B. Schoeffel was in the city last week. When the subject of the Boston aldermen's refusal to issue a license to the Tremont Theatre was mentioned, he smiled.

KRANSKI.—Violet Kranski, who has been visiting relatives at Providence, came to New York last week in order to arrange for the season. Miss Kranski for five years was a prominent member of the Carl Rosa and Augustus Harris opera companies in England. She intends to sing in light or comic opera in this country.

BARNARD.—Charles Barnard is spending most of the Summer with Neil Burgess at his cottage in the New Jersey highlands. Mr. Barnard is writing a new play that Mr. Burgess will produce a year hence. It will not be a New England play. Mr. Burgess has invented a startling new effect that will be seen in it, but the nature of this novelty is kept a profound mystery for the present. Mr. Barnard sold his Stamford property not long ago, and bought a town house next door to Daniel Frohman's residence. He rents it, however, and makes the Lotos Club his headquarters when in the city.

HORNBLOW.—Mr. and Mrs. Arthur Hornblow will arrive in New York from Paris to-day. During his stay in the French capital Mr. Hornblow had interesting interviews with Dumas, Paileron, Besson and Lanedan. He has an interesting article, by the way, in the current number of *Frank Leslie's Magazine* on "Some Literary Women of France."

LANDER.—Henrietta Lander has returned to town after a pleasant Summer spent at the Prospect Park Hotel, Catskill.

HOYT.—Charles H. Hoyt is an ardent Democrat. He is enjoying the Summer at Charlestown, N. H. He was ambitious to illustrate to the Democrats of that State how a flag-raising should be conducted, and to that end planned an event of that kind. He enlisted most of the prominent party men of New Hampshire, and even telegraphed Colonel Roads, of Boston, to send him a good orator to represent Massachusetts. Representative Salem D. Charles volunteered for the service, and Hoyt's flag-raising was as successful as one of his farce comedies.

MARBURY.—Elizabeth Marbury is on the ocean bound for this port.

GORMAN.—Minnie Gorman, who was the principal dancer in "the feather duster" ballet in Cinderella, at the Academy last Winter, has returned from a trip to England. She will appear in the production of The Black Crook at the Academy.

SIMMONDS.—Phil Simmonds, business manager of The Power of the Press company, became the proud father of a boy a week ago. Mr. Simmonds has named his son George, because he—the son—has never told a lie.

COLLINS.—Lottie Collins will return to England from America in December. She has signed a three years' contract with various London concert halls.

HARNED.—To-night (Tuesday), at the Lyceum Theatre, Virginia Harned will appear as Fanny Hadden, the role originated by Viola Allen in Lettarblair.

COGHAN.—Rose Coghlan will appear at the Star Theatre the first week in October for five weeks. She will produce The Cheque Book for the first time in New York.

DAVIS.—Kate Davis has arrived from Chicago. Miss Davis is pleased with her two years' contract with Charles Frohman.

LEWIS.—Mr. and Mrs. James Lewis have gone to Manchester, Mass.

COFFIN.—Hayden Coffin has returned from a visit to Niagara Falls. He has received several ballads that he will sing in The Montebank.

WILDER.—Marshall P. Wilder, who has been a familiar figure at first-nights recently, will resume his tour of the Summer resorts in a few days.

CRAIGEN.—Maida Craigen is at Bay Ridge.

POOLE.—Lillian Poole has been engaged to play Lucy in Vervena Jarbeau's Starlight. Miss Poole was a member of the Casino company last Winter.

CAYVAN.—Georgia Cayvan arrived from Japan at San Francisco on Saturday, and proceeded at once to St. Louis, where the Lyceum Theatre company opens this week.

GROSSMITH.—George Grossmith, the noted English comedian, who originated most of the leading comic roles in Gilbert and Sullivan's operas, will visit this country in October. It is supposed that he wishes to arrange a tour of America. His brother, Weedon Grossmith, is remembered here as a member of one of Rosina Vokes' companies.

MCCORMICK.—A. A. McCormick, business manager of the Broadway Theatre during Frank W. Sanger's management of the house, will remain in the same position with T. Henry French. With Mr. Matthews at the Grand Opera House, Mr. Morrissey at the Garden, and Mr. McCormick at the Broadway, Mr. French has certainly three worthy M's to represent him.

WATKINS.—Rose Watkins, who has lived in retirement for several years, will return to the stage for first old women and character work.

COMSTOCK.—Anthony Comstock's career has shown no more characteristic eccentricity than in the recent attempt to suppress *Truth*. Only an eye educated by libidinous imaginings could find anything objectionable in the cartoon that occasioned the trouble. Blakely Hall, editor of *Truth*, has found defenders in many of the leading newspapers, whereas Comstock has been the subject of many scorching editorials in connection with the matter.

RUSSELL.—Lillian Russell, blooming and happy, returned on the *City of New York* on Saturday. She was at once beset by the reporters of the daily press and questioned about everything from politics to matrimony. And she accomodatingly responded on every topic broached. Miss Russell is in good spirits over her new part in The Mountebanks, has several new songs written by Ivan Caryll, is in raptures over Mmes. Melba and Calvé, and thinks European theatres, climates, vegetables and women are all inferior to the American institution and product.

ALF. C. WHEELAN.

Alf. C. Wheelan, whose portrait appears upon THE MIRROR's title page this week, is an eccentric and character comedian of original methods and an amusing personality.

His work has been seen in New York in Zig-Zag, and later in Polly Middles as Hamlet Malvolio Brown, with the Annie Pixley Opera company.

Mr. Wheelan has just concluded an engagement at the Chicago Opera House, where he played one of the leading comedy parts in the big burlesque of Ali Baba. His next work will be under the management of Frank Sanger, who has engaged him for next season, to originate the comic part in one of his new ventures.

ANOTHER FRAUD.

In a jail at Pittsburg, Pa., is a man who tried to swindle simple people who took him at his own estimate, as set forth on his circulars, and through him thought they could get upon the stage.

This fellow advertised himself as W. H. Mansfield, "sole proprietor and manager of Mansfield's Dramatic and Specialty company." He announced in the daily papers that persons of dramatic ability could secure engagements by communicating with him at Penn Avenue, in Pittsburg. On his letter heads the public was informed that during the season of 1892-3 his company would appear in *Lover's Revenge*, *Dr. Jekyll and Mr. Hyde*, *Prince Karl and Monte Cristo*. This was evidently an attempt to personate Richard Mansfield before the unsuspecting.

A Pittsburg detective pretended to be an aspiring amateur, and thus secured evidence against the swindler. He was arrested as a suspicious character, but there is evidence that will hold him on a more serious charge.

At Mansfield's trial it appeared that he had obtained \$20 from a young man named George Mitchell, of Allegheny, Pa., on false pretenses. Mansfield told Mitchell, after his arrest, that his wife would refund the money. Mitchell saw Mansfield's wife, but she could not return the money, as she was in destitute circumstances.

It appeared that Mansfield had been guilty of a like offense in Cleveland, O. His wife has applied for a divorce. He was sentenced to the workhouse for thirty days.

THE LAWRENCE SCHOOL.

During the past five years schools of acting have multiplied rapidly, and now almost every large city boasts of at least one such institution. In New York there are several, the oldest of them being The Lawrence School, founded by Philip Lawrence in 1890. The present director is Edwin Gordon Lawrence, son of the founder.

A MIRROR reporter called on Mr. Lawrence and found him with a class of twenty or more young men and women who were busy with their exercises. Mr. Lawrence excused himself, and stepped with the reporter into an office which adjoins the class-room.

"So you wish to know something about my School of Acting?" said Mr. Lawrence. "Well, in the first place I will show you the

class-room, which, as you see, is large and admirably suited for the purpose. There is the stage, 20x25 feet, with drop curtain, scenery, etc., enabling students to gain a thorough and practical knowledge of the business. Now, if you will step upstairs I shall show you the practice rooms."

On the floor above, Mr. Lawrence ushered his visitor into a large, airy room overlooking Forty-second Street. The room was carpeted and the walls were covered with pictures of well-known actors. From the rear rooms were wafted the words, "To be or not to be," and on entering a young man was discovered struggling with the immortal soliloquy.

"These four rooms," said Mr. Lawrence, "are used exclusively as practice rooms for the students, and as so many live-in boarding-houses where the facilities for practice are limited, you can plainly see what a boon they are."

Ascending to the third or top floor, here were found five rooms used as offices and private class-rooms.

"Do you guarantee to secure positions for your students?"

"No, I do not, although for the past few years I have found no trouble in placing all the students who showed ability. Last season I had students with James O'Neill, The Burglar, Thomas W. Keene, The World Against Her, Friends, etc., and this season I have placed two with Mlle. Khica, one with The Planter's Daughter and several with other companies."

Mr. Lawrence, who is not quite thirty-three years of age, has been teaching for seventeen years, having become his father's assistant when but sixteen.

ALWAYS SHAKESPEARE.

The world's geniuses live, accomplish, die, and in time are forgotten of the mass. Some of the geniuses of literature live in restricted fields of study, but there is one only—the greatest—Shakespeare—that dominates all scholarship and gems the ever-increasing literature of English. And he alone touches all minds, in whatever field of intellectual activity.

An evidence of the universality of Shakespeare, and a new testimony to his continually extending vogue, is found in the fact that at the Summer school of the Catholics at New London, Conn., he is the subject of no less than three distinct courses of lectures in the scheme of study of that institution. Professor Maurice Francis Egan delivers three of these lectures; Dr. Richard Malcolm Johnston delivers five, and Professor Ernest Lagarde delivers two.

Here is a school, under distinctive theological auspices, that pays more attention to Shakespeare than to any other literary subject. It is safe to say that Shakespeare will direct the thought of this school.

Shakespeare, saying that all the world's a stage, pictured on the stage all shades of humanity, and for the stage spoke all the thoughts of humankind. What would the theatre have been without him? What would literature have been without him? Scholars to-day study him that they may loose their tongues. The people of the stage should study him that they may see nature and know for what the stage exists.

GAINING SUPPORTERS.

Earnest consideration is being given by many actresses to the project of a Women's Auxiliary to the Actors' Fund. Marie Hilford, who proposed it and who is deeply interested in the idea, has received assurances of support and cooperation from a number—especially from those that took an active part in the Fair last May.

Bertha Welby writes as follows to THE MIRROR on this matter: "I agree with Miss Hilford most heartily and I hope that the movement will find favor with the majority and so become an established fact. In any service I can render please command me."

Lillian Hadley also favors the Women's Auxiliary. "I should be most happy," she writes, "to aid it in any way. I think it is such a womanly thought on Miss Hilford's part, and I have often felt that such an organization is needed. Women will be able to find out, in a gentle way, more misery and suffering among their own sex than men can."

LETTER TO THE EDITOR.

EVERY ONE TO HIS TASTE.

CINCINNATI, Aug. 11, 1910.

To the Editor of the Dramatic Mirror: Sir.—In handling the question of the frivolous tone that permeates the stage of to-day, critics (one may not call them hypercritics; were they such they must needs indulge in fatal introspection) are wont to deplore the fact that the intellectual side of the playgoer is allowed to become moss-grown, and little less than Rhenish in its aspect of ruin and decay.

Primarily, one cannot blame the critic for his action. He is, in many cases, a man of intellect—of intellect which has not permitted the grass to grow under its (metaphorical) feet.

Among the caterers who serve us nowadays with such clever actors (I had well-nigh called them plays) he is not likely, I admit, to be refreshed with many of the Epicurean morsels he craves. But may I not summon the ancient parable of the dog in the manger to illustrate the attitude that he therefore assumes?

Do you think that plain, honest ("honest" has come to be a term of pitying tolerance, lately) Chateaux who took his best girl to see Hamlet interpreted by Booth had any *raison d'être*? Would not a wonderful performance it was? Would not he (and she) have found more absolute enjoyment in the good natured imbecility of an Edie Foy, or in the frantic struggles of Mr. Jackson for a fifth-act victory over the most devilishly ingenious of villains?

Sip your sherry, dear sir, and even let a cynical smile illumine your classic features. But do not deny your humble friend his beer.

Oh, there are many who appreciate the depth of The Midwestern and many who know (and care) that Candide is satirical as well as vulgar. There is even a possibility of educating and elevating Chateaux's palate up to a liking for sherry. But will it make him any happier or better? Or will it add to his discontent and hasten the crisis that Mr. Donnelly pictures in "Cesar's Column"?

You, who have learned to long for Lettie—who admit the misery that accrues from having to think, can you not permit Chateaux to think as little as may be, and to enjoy as much as he can?

BENJAMIN HOWARD.

THE USHER.



The latest number of the *Revue d'Art Dramatique*, the leading theatrical periodical of Paris, contains an article by the editor, Monsieur de Veyran, on our Actors' Fund Fair.

He contrasts the receipts for the year of the Société des Artistes Dramatiques, amounting to 2,305 francs, with those of the Fair alone which in French money aggregated 860,500 francs, and says that this comparison indicates on the one side indifference and egotism, and on the other side enterprise, intelligence, and generous charitable enthusiasm.

After describing graphically the splendid preliminary work performed by our actresses and picturing the memorable beauties of the Fair itself, Monsieur de Veyran says: "If our actors would follow the example of their American confrères they would also be able to perform marvels and to raise a vast sum for their association."

Mr. Schoeffel and Mr. Tompkins deserve praise for refusing to knuckle to the heels of the Boston aldermanic licensing committee.

All the other Boston managers consented to the committee's preposterous demand that no jokes or gags at the aldermen's expense should be spoken on the stage of their theatres, but Messrs. Schoeffel and Tompkins, who properly paid no attention to the official summons and request, received no license.

The Tremont and the Boston Theatre have been running for the past two weeks without license; but although the licensing committee have blustered and threatened, no steps have been taken to close these houses.

Of course the committee's effort to protect the aldermen from the harmless, necessary quips of the comedian—to which all public men are exposed—was a "bluff." The fact that two managers resisted and resisted it will bring the whole absurd scheme to the ground.

Mr. Schoeffel and Mr. Tompkins know perfectly well that the aldermen dare not close their houses on such a flimsy, ridiculous pretext, and they know also that a judicial power higher than the municipal representatives would, should it be necessary, compel the issuance of licenses to the Tremont and the Boston. Moreover, the licensing power belongs to the Police department and assurances have been given that that department will issue licenses on application in case the aldermen lose what slight traces of sense they possess.

The majority of the Board of Aldermen, however, are understood to be in a state of rebellion against the silly course of the licensing committee, and they will probably repudiate its action and censure it for the avalanche of newspaper ridicule it has brought down upon the Board.

A meeting of the aldermen was called for last night (Monday). It is likely that such measures will be taken as will give the withheld licenses to the Tremont and Boston forthwith.

Every useful feature of American dramatic journalism as it exists to-day was originated by *The Mirror*, which in all matters of detail and of development has maintained the lead.

The Theatrical Roster, printed at the beginning of each season, is *The Mirror's* invention. Its facilities for compiling complete and accurate lists of all organizations have always been unrivaled.

This week the first instalment of the Roster for the present season is given. It will be followed by additional instalments until the field has been entirely covered. More than a hundred important companies have not yet been completed; they are necessarily among the deferred.

In this connection, it may not be out of place to call attention to the remarkable and sustained excellence of *The Mirror's* department of "Dates Ahead."

By actual count, the year round, this journal gives the routes of from twenty to fifty more companies every week than any other dramatic publication.

Having a much larger staff of out-of-town representatives than other journals and exercising the greatest care in the preparation of this valuable feature, its superiority is readily explained.

Hard times in Australia have ruined the theatrical business there. The past year has witnessed such a depression in trade as the history of that colony cannot parallel. Brough and Bonicant have lost money hand over fist in spite of their industry and enterprise. Mrs. Bernard Beere's engagement was not up to expectations. Similar reports reach me regarding other organizations. American stars and managers will do well to leave Australia out of their calculations until a change comes.

PROFESSIONAL DOINGS.

Nat Goodwin is at Saratoga.

Reuben Josselyn, the pianist, has finished his tour with Theodore Thomas, and is in Saratoga.

Anna O'Kane, of the DeWolf Hopper Opera company, has been enjoying a vacation at Mt. McGregor.

The engagement of the American Extracurricular company, at the Garden Theatre, has been extended until Oct. 5.

Ed. J. Nugent has left the city in advance of the A Breezy Time company.

Harry Lacy has definitely decided to play The Planter's Wife this season. The tour opens in Brooklyn on Aug. 29.

Benny and Fay have cancelled their Park Theatre engagement. Their new play, The Ring Generation, will be the bill this season.

Arthur Patch has been re-engaged for A Trip to Chinatown. He will remain with the New York company.

Manager Milton S. Falck, of the Academy of Music at Tyrone, Pa., writes: "My time is filling nicely owing largely, I think, to my advertisement in *The Mirror*."

James Haffley will next week be a member of the company playing Sinbad at the Garden Theatre. He will take the place made vacant by the resignation of Edward Temple.

Samuel F. Nixon, of the Philadelphia firm of Nixon and Zimmerman, is spending the season at Congress Hall, Saratoga.

Law Cook has signed as musical director with the Katie Putnam company.

Ed. Stevens will manage the tour of McKee Rankin in A Kentucky Colonel.

Will F. Phillips spent his vacation in Bridgeport, Conn., where he was made a Knight of Pythias. He left for Chicago on Aug. 5 to join The Midnight Alarm.

B. J. Riley, for two seasons comedian of the Evangeline company, will act as treasurer of The Hustler company.

Joe Cusack, who has been summering in Poughkeepsie, has signed with Eugenie Florence for the season.

Frank L. Aubert, having spent some time in Poughkeepsie, has returned to this city.

Clara Louise Thompson, who played with Jacob Litt's St. Paul stock company during the closing two weeks of the season, is credited with having met with much success.

Fred Wynne will act as business manager for Mr. Wilkinson's Widows.

George Omer will play The Oldest Inhabitant in Hoyt's A Temperance Town.

Advertisers in our "Managers' Directory" and "Out of Town Theatres" departments have the exclusive privilege of announcing their unfiled time in our "Open Time" column.

Frank M. Chapman has organized a company comprising fifteen people, and headed by Ed. Chapman, the clever comedian, to play a repertoire of comedy and drama through New York State. The organization will be known as the Stellar Comedy company.

Henry Johnson will continue to act as treasurer for Mr. and Mrs. Sidney Drew.

Harry Paris, sleight-of-hand performer, is entertaining at the Saratoga hotels.

Katherine Willard, the vocalist, will return to Europe in September to pursue her studies, and expects to fulfil a London engagement beginning in March.

The Harvest Moon, having been remade into a comedy-drama, opened its season at St. Catharines, Canada, on Aug. 4. It was well received, Miss Rial and Harry Booker being specially honored.

Lillian Stillman will star jointly with Richard Ward in the new play of American Pluck, by Frank Dumont. Their season will open in Philadelphia.

Our "Out of Town Theatres" department on page 12 offers special inducements to managers. These advertisements, which are of uniform size, are inserted for one year at a special rate. The matter may be changed as frequently as the advertiser desires. The privilege of announcing open time free of charge in our "Open Time" column goes with these cards. Write for particulars.

Lothar Williams, who starred last season in New York Day by Day, will be in the Ole Olson company the coming season. St. George Hussey will play Mrs. O'Flanagan for the third season in this play; Oscar Johnson will be its stage machinist; C. Henri Sinn will be musical director; Frank E. Baker will be stage manager; and others in the company will be Amy Lillegren, a singer who has been a soloist in the grand opera company of Stockholm, Sweden; and Belle Francis, of Brooklyn.

Grav P. Atwell, last season with Charles Frohman's Shenandoah, has been engaged for Lederer's Stock company, which opened in Chicago on Saturday.

Anna Buckley Hills, contralto, of this city, is spending a week at Saratoga.

Louisa Verselius-Skelton, a pupil of Delh Sebe, of Paris, is singing at Congress Spring Park, Saratoga. Her voice is described as a dramatic soprano, of wide range and sweetness. She is also known as a traveler and writer, being the author of "The Yankee Girl in Zululand."

Lizzie Evans' company, which will present The Little Blacksmith on the road, will commence rehearsals at the Hollis Street Theatre, Boston, on Aug. 21.

David M. Peyser and wife (Marion Keith) have signed to go with Harry Lacy's Planter's Wife company. Mr. Peyser will act as business manager.

William Haworth has rewritten The Struggle of Life for Walter Sanford.

Francis W. Walker, baritone, of London, is spending the Summer at Saratoga.

Ada Dwyer, of the Across the Potomac company, summered in Salt Lake City.

Mr. and Mrs. Will Henshaw have gone into the country for a short rest preparatory to their long engagement with Lotta.

Clara Becker, the well-known character actor, has signed with Hoyt and Thomas. He will play Ben Gay with the Trip to Chinatown road company.

Rose Coghlan will present The Cheque Book during her four weeks' engagement at the Star Theatre in October.

Opera house managers find our "Out of Town Theatres" columns a valuable aid in keeping the advantages of playing their towns before traveling companies. Write for special yearly rates.

Arthur Hendricks, a bright and talented young amateur of Kansas City, is rehearsing with the Ward-James company, with which she will appear the coming season.

Gras Suist and wife (Lavinia Shannon) have received many social attentions during their stay in Washington this Summer. Mrs. Senator Davis entertained them, last week, at her residence on Massachusetts Avenue. Miss Shannon was a belle of Washington before going on the stage, and her friends at the capitol welcome her warmly during her Summer vacations at her home.

The Fairbanks-Elme Comedy company closed Aug. 4 at Laconia, N. H., to permit various members of the company to rest a few days before rehearsals in other companies for the coming season. William Fairbanks goes with The Private Secretary; Adolph Jackson with the Crane company; and Charles Gotthold with Across the Potomac.

Ben Johnson, a St. Paul native, who has been visiting his family in that city, is in New York to join Alexander Salvini's company.

Rate for advertisements in "Managers' Directory" department is a line for three months.

Arthur C. Sidman, who formerly played Uncle Rube, has written a three-act comedy, called Squire Haskins, in which he will himself star. Among his company will be Mrs. Sidman, Rose Adell, Nell Patterson, Eva Tanguar, Justin Raxter, Will Campbell, and C. H. Sweet as manager. The tour will embrace New England, the Middle and part of the Western States, and will commence at Jamestown, N. Y., on Aug. 29.

Jennie Goldthwaite, Daisy Temple and Wallace D. Shaw joined the Blue Jeans company at West Superior, Wis., and appeared in Minneapolis.

The monthly reunion of the American Dramatists' Association was held at the Grand View Hotel, at Atlantic Highlands, on Aug. 9. Among the participants were Charles Barnard, H. P. Taylor, Nelson Wheatcroft, E. E. Kidder, and John Habberton. The party was entertained at luncheon by Mr. Wheatcroft, at his cottage, and among those present were Mrs. Bronson Howard, Mrs. Fred Sidney, Mrs. Habberton, Martha Norton, and Mrs. Barnard.

Walter Dean, formerly manager of Harris' Theatre in St. Paul, and a brother of Tunis F. Dean, of the firm of Harris, Britton, and Dean, has not yet closed for next season. He has had the management of the Lake Park Hotel, at Lake Minnetonka, Minn., during the season. Mr. Dean is only twenty-four years old, but has had considerable experience in the theatrical business, both ahead of and with companies.

To fill open time announce it in our "Open Time" column. Managers whose houses are represented in the "Managers' Directory" and "Out of Town Theatres" departments are free to utilize this facility.

The Face in the Moonlight is being rehearsed at Proctor's Theatre, under direction of Robert Mantell, who will appear in its two leading roles. New scenery is in preparation for the play.

The Groves of Harney is the title of a comedy-drama in which Florence Ellis will star this season.

A Temperance Town, Hoyt's new play, will fill a ten weeks' engagement at the Park Theatre, Boston, beginning on Nov. 10.

Allan J. Shredos will probably take a company out to play The Leavenworth Case, which Joseph Haworth presented last season.

May Brooklyn is spending a few weeks at Saratoga.

John Haffel will go in advance of The White Squadron.

Leon Mayer, last season manager for Henshaw and Ten Broeck, has been engaged to act as business manager for Rose Coghlan.

Lewis Morrison's Faust company begin rehearsals at the Amphion Academy, Williamsburg, on Wednesday. Mr. Morrison will also play Richelieu during the season.

Theatre managers need not worry about filling open time who carry cards in our "Managers' Directory" or "Out of Town Theatres" departments, and enjoy the free privilege of announcing vacant dates in our "Open Time" column.

A new farce, written by Mrs. Romualdo Pacheco and entitled Nothing But Money, had its first representation by George W. Lederer's company in Detroit on Aug. 11. It was received with great favor, and the newspapers of Detroit praise it. It is said to be very rich in comic situations. The scene is a country house near New York. The characters are a jesting American, an English man barren of humor, a rich and jealous Cuban, a Russian baron of advanced age yet still inclined to gallantry, a rich widow and her demure niece, and an unfortunate wife. The farce is interpreted by Ellen Burg, Clara Lipman, Harry Davenport, E. L. Davenport, J. L. Ottomeyer, Alice Shepherd, Louis Mann, William Norris, and Mrs. Dell Douglas.

Wanted.—Good company to open Grand Opera House, Mt. Sterling, Ky., first week in September. Light opera preferred. Splendid opening to good company. Wood Brothers and Russell.



The above is a very good picture of May Ten Broeck, partner and associate artist with John Henshaw in The Nabobs. This clever woman is among the most successful comedienne of the vauville stage, and her popularity is due to her work rather than to advertising. She is a very pleasing singer, and her temperament is so happy that she bubbles over with the particular kind of fun that makes the farce-comedy go. She is, in fact, as merry as the month her name typifies, and her gift for "business" is unusual. Henshaw and Ten Broeck are an excellent example of the success that may be won by clever people who work together in harmony for year after year.

Ed. Gallagher will be the advance agent for Dan McCarthy's Dear Irish Boy company.

Charles Seaton left town yesterday in advance of Edwin Arden.

A. V. Pearson's Fire Patrol company begins rehearsals to-day. The company will open in Hoboken on Saturday night.

Our "Open Time" column is kept open until Monday morning. Unfiled dates may be announced in it by advertisers in our "Managers' Directory" and "Out of Town Theatres" department.

Laura Bogan has signed for the title-role in David Henderson's Ali Baba company.

Marie Tenrest arrived from England on Saturday.

Beile Dawson and Laura De Bon have been engaged by W. W. Black for The Kid.

Rehearsals of Across the Potomac have begun. The season will open at the Boston Theatre on Aug. 29.

Edward M. Albrecht has written a new last act for The Louisianian which he says is far stronger than the original. This play will form a part of Mr. Mantell's repertoire. Proctor and Turner having signed a contract with the author to that effect.

James O'Neill and his new company will begin the rehearsals of Fontenelle under William Seymour's direction next week in Boston.

Messrs. Sander and Bochner will surround Thomas E. Murray with an excellent company in the new musical comedy, The Voodoo, or a Lucky Charm.

Special inducements are offered to advertisers in our "Out of Town Theatres" department. Write for particulars.

Sidney Armstrong, who fell from a "razzle-dazzle" at Asbury Park last Tuesday evening, is rapidly recovering. Her ankles were sprained, and she was badly shaken up.

Edna Wallace, of San Francisco, has joined Charles Frohman's forces. Her place in Roland Reed's company will be taken by Irene Everett.

Alexander Constock has issued a striking circular that sets forth the strong points of Niblo's Garden, of which he is now the manager. This theatre has been prominent for a lifetime, and Mr. Constock will try to put it in the front rank of popular metropolitan houses. He has adopted a scale of prices that will attract many of the large population in the centre of which it is located, and he will offer good attractions. The great depth and width of the stage of Niblo's will permit the most elaborate productions, while the theatre is equipped with an immense amount and a great variety of scenery.

The *Mirror's* "Open Time" columns is a new departure that will prove of the utmost convenience and value to opera house managers during the season. It is destined to be as useful, in another direction, as the "Dates Ahead" department. The "Open Time" column is reserved exclusively for the free use of our "Managers' Directory" and "Out of Town Theatres" advertisers. Every enterprising and successful opera house manager ought to be represented in one of these popular departments. Send for rates.

The office furniture of Marks and Norman, the musical agents, has been handsomely supplemented by two gold-mounted office chairs, presented to them by George A. Baker, of opera fame.

Leonine Standerfield has signed with Campbell and Radcliffe to play an ingénue part in Bulls and Bears.

Emma De Berger, an importation from Berlin, will be the soprano with Lewis Morrison's Faust company.

Frank J. Webb, for many seasons musical director for the late J. K. Emmet, has signed with Charles A. Gardner.

Frank I. Frayne, Jr., has reconsidered his determination to leave the stage, and will again essay to star in border drama this season.

DRAMATIC

INDIAN ZERO—Frederick Lowe and Angus Beitsell, representatives. Tour begins at Wilmington, Del., Sept. 19. Richard Anderson, Hattie H.

THE CRUISEEN LAWN—McCarthy and Edwards, proprietors; W. A. Edwards, manager; Harry N. Farren, business manager; John Maj

WARDE-JAMES CO.—Robert Brower, manager; Arthur F. Warde, business manager; Walter Lamb, representative; R. V. Percy, stage manager; Seymour D. Parker, scenic artist, and Charles

COMEDY.

SOL SMITH RUSSELL CO.—Fred. G. Berge manager. Tour began at Denver, Col., Aug. 3. S

Smith Russell, Frank E. Allen, Charles Canfield, Earle Stirling, Frank Batten, R. F. Rutledge, George S. Stevens, Miss Van Etten, Minnie Radcliffe, Marion Abbott, B. H. Lynn, Marion Lester, Kate Reynolds and Hattie Chapple.

THE FAREWELL CO.—Four begins at Chicago Aug. 25. Seth Smith, Edwin Brandt, George Earle, James F. Tighe, George Henry, Annie Shindle, and Jennie Leland.

THE NEW YORK CO.—Frank W. Sanger, manager; James E. Moore, advance agent; Thomas Baker acting manager. Tour begins at Boston Sept. 5. Lila Vane, Effie Sherman, Jessie Butler, Jessie D. Butler, Harry Schlotz, Alf. C. Woodman, Charles Butler, J. B. Everham, John Morris, Arthur Villars, Fred McMillan.

THE GRAY CO.—Daniel Frohman, manager; George C. Rogers, business manager; Nelson Roberts, advance agent. Tour begins Sept. 5. George Allison, Francis Neilson, Charles E. Lohman, Neil McLeod, Charles Garbutt, Henry Baskett, John Findlay, Marion Gibson, Jennie Kennard, and Rebecca Warren.

WORTH CONEY CO.—Presley B. French, C. A. Brunsell, Harry Williams, T. H. Beatty, Harry Fielding, Kane, Ed. D. Fiske, Fred. Edie, Annie Kagle, Kate Woods, Little Grace Fielding, and Professor Ned Brown.

FAIRY-COMEDY.

A BERRY TIME.—Fitz and Webster, proprietors; E. J. Nugent, manager; W. E. Plack, representative; Professor E. Carov, musical director. Tour begins at Atlantic City, N. J., Aug. 22. E. H. Fitz, Kathryn Webster, Bert Thayer, Harry West, Will Clayton, Joe Morton, Forrest Russell, R. S. Davenport, W. E. Plack, Hugo Korach, Orin Anson, Bessie Vane, Bessie Bonahue, Jennie Charron, Mary Sommers, and Grace Carleton.

A BARRER OF MONEY.—Stair and Nicolai, proprietors; E. B. Vosburg, representative; Warner Crosby, musical director. Tour begins at Indianapolis, Ind., Aug. 8. Lloyd Neal, Matt Harrington, Will Spaulding, Ralph Dorman, D. Jay Mann, Allan H. Bailey, Matthew McGuinness, Mattie Aubrey, Rosabel Russell, Edith Ellison and Grace Carrington.

A TURKISH BATH.—E. H. Macor, manager. Tour begins at Chicago Aug. 6. Marie Heath, Effie Fielding, Kane, Ed. D. Fiske, Fred. Edie, Annie Kagle, Kate Woods, Little Grace Fielding, and Professor Ned Brown.

A TRIP TO CHINATOWN.—Hoyt and Thomas, managers; Frank McKee, general manager; R. A. Roberts, stage manager; E. S. King, treasurer; Percy Gaunt, musical director. Now playing in New York. Harry Comor, George A. Seane, Jr., Lloyd Wilson, Gus P. Thomas, Harry Gilford, Frank E. Morse, W. D. Lewis, Quennie Vassar, Midge York, Grace Kensington, Bessie Clayton, Lillian Swaine, and Anna Boyd.

A RAILROAD TICKET.—Tour began at Columbus, O., Aug. 15. Mrs. George S. Knight, Alma Earle, Dora Webb, Mary Stuart, Anna Bruce, Emil Sandford, Nora Strong, Charles Burke, Louis Wesley, Willard Simms, Harry Clay Blaney, and Manhattan Quartette.

A KNIGHT AFFAIR.—William H. Gray, advance agent. John C. Rice, Will H. Sloan, W. R. Danforth, Sally Colburn, P. F. Peters, Hattie Haines, Louis F. Ross, and Eddie Barrett Boos.

EVANS AND HOBY CO.—W. S. Mann, manager. Tour begins at New York, Sept. 19. Evans and Hoby, Minnie French, Eloise Mortimer, Lillian Alliston, Lillian Markham, Grace Emerson, the Olympia Quartette, William H. Whyte, W. J. Sullivan, James T. Galloway.

EIGHT BELLS.—D. W. Truss, manager; Thomas R. Perry, business manager; John T. West, treasurer; Pete Cavanaugh, advance agent; Louis A. Miller, musical director. Tour begins at Norwich, Conn., Aug. 20. Brothers Byrne (John F. Mathews and Andrew), Willard Lee, I. O. De Brasse, L. C. Mettler, the Quaker City Quartette, Helene Byrne, Daisy Stanoood, Mollie Snerwood, Bessie Turner, and Esther Ward.

FRANK H. WILLIS CO.—Tour began at Chicago Aug. 22. Norma Willis, Jose Domane, Jessie Olivier, Miss Langdon, John Mills, Al Feeley, Will Egan, the Whitneys, Frank Gardner and Frank M. Willis.

FOULDER & WARRINGTON'S COMEDIANS.—Fouler and Warrington, managers; James Egan, musical director; E. S. Tarr, stage manager. Tour begins at Fort Worth, Mich., Aug. 20. George A. Bookler, Budd Ross, Charles J. Hagan, Edwin S. Tarr, J. A. Weber, Harry Browning, Frank Clay, Augusta Martene, Lizzie Ingles, Lida Wells and Ercelle Clinton.

HENSHAW AND TEN BRIDGES CO.—E. G. Stone, manager; Walter A. Phelps, musical director. Tour begins in Pennsylvania Sept. 1. John E. Henshaw, Mary Ten Bridges, Mountjoy Walker, Robert J. Ward, Barney McDonough, Byron G. Haslam, John Brighter, Kittie Beardsley, Marie Dancy, Kittie McDonnell, Bessie Henshaw, Fille Farlyne, Alice Vezzie, Zeda Wilson, Carrie Ezler, V. D. Hudson and John W. Maguire.

JOHN T. KELLY CO.—Tour begins at Plainfield, N. J., Sept. 2. John T. Kelly, Florrie West, Harry Kelly, J. Bernard Dyllan, Nellie Page, James Quinn, Flora Veldran, Lola Williams, and Maurice Levi.

JAMES B. MACKIE CO.—Bert J. Kendrick, manager; W. A. Harrold, advance agent; Walter Phillips, musical director. Tour begins at New Brunswick, N. J., Aug. 22. James B. Mackie, Harry W. Wright, J. Royer West, Roland Carter, C. W. Miller, J. W. Brady, Henry Wessler, Frederick Johnson, Louise Sanford, Blanche Nichols, Lida Beggart, Marie Cooper, Carrie Nielson, Alice Montague, and Nettie Johnson.

MANN MURPHY CO.—Fred. H. Whipple, manager; Steve Leach, business manager; William Lorraine, musical director. Now playing. Mark Murphy, Yolande York, Marie Cabul, Belle D'Jan, Jennie Murphy, Hollie Brooks, Jennie Groves, Elma Winton, Effie George, Leona Amy, E. Delite Walker, Roger Dolan, James Thornton, Tony Rugs, Fred Reynolds, Emil Erhardt, William Murphy, and L. B. Whitecomb.

NELLIE M. HENRY CO.—John Webster, proprietor; A. J. Spencer, manager; Fred. Peel, advance agent. Tour began at Astoria Park, N. J., July 15. Nellie M. Henry, Genevieve Reynolds, Paul Hinchard, Anne Green, Helen Byron, Henrietta Herron, Nellie Lawrence, John Webster, Ben Lodge, J. H. Bradbury, Ben F. Grinnell, Thomas O'Brien, W. H. Mack, H. B. Barnum and W. H. Nelson.

SPORT WALLISTER.—W. A. Brady, manager. Tour began at Red Bank, N. J., Aug. 1. Robert Gaylor, Bernard Dyllan, Charles W. Young, Gilbert and Goldie, David Conroy, T. E. Davies, Samuel Henry, Joseph Spears, Jole Sutherland, Bessie Fairbairn, May Gaylor, Bessie Gilbert, Jennie Clifton, Kate Gilbert, Lillian Allen, Margaret McDonald, and Sallie Carter.

THE KID.—William Black, manager; James Fort, advance agent; Tony Gray, musical director. Tour begins at New York Aug. 22. Dorothy Pine, Gertrude Fort, Kate Francis, Edward Christie, James I. Murray, J. P. Callahan, George Crump, E. A. Bigley, George S. Gates, Ida Moland, Bessie Wright, Clara Keller and the Garden City Quartette.

THE DAZZLES.—George H. Murray, manager. Tour began at St. Paul, Minn., Aug. 15. Emma Stanley, Joseph Ott, Max Miller, W. H. Way, H. E. Reed, Jessa Hatcher, Blanche Aronwright, Ada Freeman, Rose Figman, Leon Ambrose, Belle Sandford and the Clipper Quartette (Messrs. Hart, Ward, Curran and Graman).

THE TROUBLE.—Thomas H. Perry, manager; P. A. Martini, musical director. L. S. Wyman, George Lesser, Nabel Postelle, Nellie Andrews, Florence Goetz, Flossie and Ethel, W. A. Tully, James W. Forrest, George W. McCabe, and C. N. Ludlow.

THE HUSTLER.—Thomas H. Davis, Charles A. Davis, and William T. Keogh, proprietors and managers; George Miller, advance agent; George F. Marion, stage manager; George Lloyd, musical director. Tour began at Atlantic City, N. J., Aug. 8. John Kennell, George F. Marion, Sallie Kirby, Gus John, Annie Mayo, Leonard Somers, Agnes Daly, Hamilton Adams, Carrie Norton, Herbert Holmes, Mlle. Andrea, Harry Watson, Annie Black, John Gilroy, John Taylor, Harry Ray, Clara Bella, James Hatcher, Lilla Raymond, Robert Somers,

Seicita Conchita, and The Hustler Male Quartette.

COMIC OPERA.

DE WOLF HOPPER OPERA CO.—H. D. Stevens, manager; J. W. McKinney, business manager; S. T. King, treasurer; J. S. Miller, musical director; H. A. Cripps, musical director. Tour began at New York, Aug. 15. De Wolf Hopper, Della Fox, Marie Ballard, Annie O'Keefe, Marion Singer, Agnes Kelly, Sam Reed, Edmund Stanley, Alfred Klein, C. Mauvel, John Parnes, Louis Shrader.

HENRY DIXIE OPERA CO.—Harry Askin, manager; Frank Reynolds, business manager; Julien Edwards, musical director. Now playing in New York. Henry E. Dixie, Camille D'Arville, Yolande Wallace, Wm. Frutette, Fred. Lemons, Kate Carl, Ella Ringquist, Charles Jones, Grace Harper, Agnes Basse, Frisbie Frigana, Hilde McIntyre.

ISLE OF CHAMPAGNE CO.—George W. Lederer, manager; Charles McGeech, advance agent; W. W. Purst, musical director; Max Freeman, stage manager; H. B. Fairchild, assistant stage manager; H. Bissell, treasurer. Tour began at Boston Aug. 25. Thome O. Seabrooke, Madame Ovalitz, Kevin Cross, Alice Hosmer, Lydia Poole, Ouis Harmon, L. E. Harrison, Walter Allen, Eugene O'Rourke, E. W. Clark, J. E. David, David Forence, J. H. McCormack, Robert Fuller.

WIND BELLETT.—E. D. Price, manager; William Purst, musical director; Fred. Delasco, stage manager. Tour begins at Milwaukee, Aug. 29. Mrs. Leslie Carter, M. A. Smith, J. W. Herbert, N. S. Burnham, George Lyding, R. A. Marsh, Theo. Rodman, Edgar Ely, Gilbert Sarony, J. C. Deane, W. H. Barnholt, A. Brozn, G. D. Clarke, Kate Davis, Nina Bertini, Kattie Herbert, Lotta School, Cora Deane, Mabel Le Claire, Julia Raymond, Florence Raymond, Alice Brown, Kitty Thorne.

SHACKFORD OPERA CO.—Charles Shackford, manager; Tom Dagwell, musical director; Lewis McGowan, agent; Maurice Hageman, John Henderson, John Sanders, Vincent Graham, James Bradley, R. Lett, Louise Mortimer, Rita Harrington, Irene Swift, Ada St. Claire, and Julia Currey.

THE FENCING MASTER.—J. W. Hill, manager; Ben Futhill, business manager; Sig. De Novellis, musical director; Max Freeman, stage manager. Tour begins at New York, N. Y., Sept. 1. Marie Tempest, Hubert Wike, Mrs. Pemberton Hicks, Grace Gilden, Marie Louise Day, Georgia Bucklin, Charles Ryley, William Broderick, Jerome Sykes, Charles Hopper, and William Hine.

SPECTACLE.

FLEMING'S AROUND THE WORLD.—W. J. Fleming, proprietor and manager. Tour begins at New York Aug. 27. Hudson Liston, Thomas Whyte, Horace Vinton, William A. Seane, Jr., Al Harris, E. W. Collins, William Price, J. Cochran, Gerace Diamond, Minnie Rees, Clara Norton.

SPIDER AND FLY (Eastern).—M. B. Leavitt, manager; Jacquarina, Marie Edith Rice, Clara Neumann, Putnam Twiss, Stella Madison, Jennie Lippmann, Sintos Sidney, Sossie Wilson, Blanche Allen, Jennie Grovini, Eden Magnusson, Minnie Murray, Gertrude Murray, Bessie Stanton, Louisa Al Harris, E. W. Collins, William Price, J. Cochran, Gerace Diamond, Minnie Rees, Clara Norton.

SPIDER AND FLY (Western).—M. B. Leavitt, manager; Florence Wiley, Ethel Crawford, George Putnam, Mlle. Rosal, La Porte Sisters, Francis Harrison, Ethel Danbury, Jennie Harris, Theresa La Mar, Maud Robinson, Edith Murray, Francis Broach, George Mayer, Rose Fautre, Bessie Phillips, Leona Amy, Mabel Le Claire, Julia Raymond, Harry Starr, Kelly and Ashby, James A. K. Kiernan, Andy Morris, B. F. Horner, John P. Hill and Prof. F. W. Zaulig.

THE BLACK CRACK.—Gillmore and Tompkins, managers; A. Bertrand, ballet master. Tour begins at New York, Sept. 1. Marie Zole Tornachi, Mmes. Kizzi and Mavorholfer, S. E. Springer, Nestor Lennen, W. B. Bartholomew, E. H. Robinson, Russell Hunting, Silvia Warren, J. J. Gerty, Sam Collins, Elise Gray, Gertrude Wood, Mrs. Selden Irwin and Sadie MacDonald, the four French quadrille dancers, the Pasqualino Brothers, Sir. Bianchieri, and Kins-ners.

STOCK COMPANIES.

ALCAZAR THEATRE, SAN FRANCISCO.—George Wallendorf, owner; George Osbourne, stage manager; Milton Lippman, Fred. Warren, Leo Cooper, Charles G. Craig, Walter Stearns, Hale, George H. Traut, Thomas Keane, Charles H. Lett, H. E. H. George Osbourne, Victory Bateman, Mattie Earle, Herri Osborne, Hebe Vining and Maggie Chambers.

AUGUSTIN DAILY'S CO.—Augustin Daily, manager; Richard Dorney, business manager. Season opens Oct. 7. Ada Rehan, George Clarke, Charles Leclercq, W. J. Gilbert, James Lewis, Mrs. G. H. Gilbert, Kitty Cheatham, Percy Haswell, and Herbert Gresham.

CHARLES FROHMAN COMEDIANS.—Charles Frohman, manager; H. A. Rockwood, business manager; Joseph Humphreys, stage manager. Tour began at New York Aug. 8. Joseph Holland, M. A. Kennedy, William Ravensham, T. C. Valentine, Charles S. Abbe, Joseph Humphreys, Charles T. Greene, George Drew Barrymore, Levia Campbell, Agnes Miller, Margaret Craven, Ada Curry, and Minnie Tittell.

LYCEUM THEATRE.—Daniel Frohman, manager; H. B. Warner, business manager. Tour begins at St. Louis Aug. 22. Herbert Kealey, W. J. Le May, Charles W. E. Crawford, E. Crawford, H. E. J. Ratcliffe, Eugene Ormonds, Charles W. King, Charles S. Robinson, Georgia Cayvan, Effie Shannon, Mrs. Charles Walcott, Mrs. Thomas Whitfen, Bessie Tyree, and Midge Carr (Mrs. August Cook).

BURLESQUES.

AMERICAN EXTRAVAGANZA CO.—David Henderson, manager; Wm. Henderson, business manager; Fred R. Giles, representative; Ted Peper, treasurer; Jesse Williams, musical director; Ed Temple, stage manager. Now playing in New York. Louise Montague, Spencer Gracey, Ed. Chaput, W. F. Mack, John D. Gilbert, Ed. Reade, W. A. Bell, Hattie Delano Barnes, Dan Hart, Jessie Villars, Harriet Williams, Neta Carlstedt, Ada Dore, Fanny Ward, E. Crawford, E. Crawford, Louise Amber, Jessie Falmestock, Hope Curtis, Dora Scott, Annie Pelham, and Evangeline West.

KINDALL OPERA CONIQUE CO.—Mrs. Jennie Kimball, manager; Richard Stahl, musical director. Corinne, Maud Dixon, Helen Harrington, Gladys Vivian, Lillian Coover, Ethel Meserian, Fannie Ducorta, Franc Madigan, Georgia Rush, Emmie Gordon, Lilla Vane, Annie Graman, Cora Kelveta, Annie Murray, Nabel Harrison, Ada Mansfield, Maud Davis, Hattie Armand, Nellie Russell, Joe Ralph, Marie Morrell, Kittie Millen, Laura Vacon, J. Herbert Mack, Charles Postell, Tony Williams, James Sturges, Frank Hayden, Harry Dixon, Charles Cameron, H. Leslie Woodbury, Farquhar Benton, Maurice Wish, George Williams, J. Tolson, Otto Kraft, R. Chastant, Frank Conway, H. Carvil Chapman, Neil Byer, William Wilson, J. Fair M. Pattee, L. J. Tullock, and William Harvey.

VAUDEVILLE.

HOPKINS TRANS-OCEANIC SPECIALTY.—John D. Hopkins, manager. Frewey Larsen Family, M. Servais LeRoy, M. Nizzari, Mlle. Thora, I. Stetty, Carrie Joy, Gubai and Greville, Krver Brothers, Marguerite Fish and Warren, Dixon Brothers, Sisters Oliver, Mlle. Bertoldi, "Kara," the Allisons, Melville and Stetson, Whitley and Leonard, and the DeForests.

LONDON SPORTS.—Ed. Rush, manager; Harry R. Overton, advance agent. Scott and Leroy, Jessie Bryant, Halpin and Maguire, Billy Robinson, Ferris Brothers, Mattie Leslie, and the Caledonia Female Athletic Club.

MINSTRELS.

CLEVELAND'S MINSTRELS.—W. S. Cleveland, manager. Albert Wilson, Ed. W. Howard, Adam W. Barlow, Frank Russell, Charles Keas, James Dalton, D. W. Rogers, Fred. Salomone, Bartlett, Cyrene, the Daltons, Valdaire, Jack Tibbett, and Wilton.

VERMONT'S MINSTRELS.—C. W. Vreeland, proprietor; N. C. Collins, business manager; Harry Ball, advance agent. Tour began at Salamanca, N. Y., Aug. 11. Arthur Lanning, Larry McKoy,

Thompson and Dinos, George Russell, Eddie Powers, Barry and Sullivan, Vonder and Kennedy, Phil C. Heck, Z. D. Holmes, J. F. Rice, Ed. Cole, Hugh Franey, Harry Merrick, Sam Fischer, Clint Devey, William Huchsa, Percy Davidson, William Kelly, Ed. Fuller, I. Pendergast, and Harry Jones.

OPERA.

ABBEY AND GRAU OPERA CO.—Henry E. Abbey and Maurice Grau, managers. Season begins Nov. 21 at New York. Emma Calve, Mme. Pierera, Emma Eames, Mme. Nordica, Margaret Reil, Olympia Guercio, Francesco Vignas, Jean de Resche, M. Lassalle, Vittorio Edmonci, Giovanni Aranzini, Edouard de Resche, and Mlle. Ceraie. Anton Seidl and E. Rovignani, musical directors.

CONCERT.

OVIDE MUSIN CONCERT CO.—R. E. Johnston, proprietor and manager; Fabius Ferrand, treasurer. Now touring Australia. Ovide Musin, Annie Louise Tanner, Inez Parmater, Edward Scharf, Pier Delasco, and Roger Danov.

VARIETY.

TONY PASTOR'S TRAVELING CO.—Tony Pastor, manager. Tour began at Long Branch, N. J., Aug. 5. Tony Pastor, Bessie Bonnell, Maggie Cline, Lizzie and Vmie Daly, Bessie Brightling, Seeley and West, The Detroit Brothers, Ward and Voles, the Glenroy Brothers, Mr. and Mrs. Namm, and George E. Austin.

OBITUARY.

Vickie Lewis, formerly a vaudeville performer, died at St. Vincent's Hospital on Thursday. She was buried in Evergreen Cemetery on Saturday. Her family name was Annie Rounds, and twenty years ago she was a popular performer. She had lately lived in indigence. Her husband is in an asylum for the insane.

Andrew Gaffney, an old circus performer, was buried in the Actors' Fund lot of the Evergreens Cemetery on Saturday. The deceased began his circus career in 1857 with Spaulding and Rogers. He was for a long time with Robinson's circus, in which he handled cannon balls. He was twice married, and left two sons in the West by his first wife. His second wife, with three small children, was left destitute.

MATTERS OF FACT.

Frederick Webber, who was leading man with Mattie Vickers last season, was re-engaged for this season in the same capacity, but owing to the abandonment of that lady's starring tour, he is at liberty.

George Frederic Nash has been engaged to play the character of Philip Barwood in a Kentucky Colonel, at the Union Square Theatre.

Fanny Tewsbury De Lacey, formerly of the Boston Ideals and the Jules Grau Opera company, is at liberty.

Fred. P. Keher, late of the Hotel Wyandotte at South Bethlehem, Pa., desires to join a good company as a generally handy man.

Marie Bell, late prima donna of the Carleton Opera company, is in New York at present, and is at liberty to accept offers.

Edward A. Paulton and his wife (Jessie Storey) are in London on a visit. The young actor expects to do considerable work on new plays with his father, Harry Paulton, with whom he is collaborating. Miss Storey will be at liberty for New York engagements early in September.

Hubert De Lappe is spending a few weeks at Green Lake in the Catskills. He has not yet signed for the season.

Both the Northern and Southern companies presenting Lincoln J. Carter's Fast Mail open their season this month, with new scenery and mechanical effects for each.

A good attraction is wanted to open the Ashland, an elegant new theatre at Ashland, Ky. A liberal certainty will be given to a strictly first-class attraction for the opening in September. Address Manager B. F. Ellsberry.

The Vanderbilt, an elegant hotel, convenient to all places of amusement in Syracuse N. Y., makes special rates for members of the profession.

E. H. Wood, the new lessee and manager of the Capital Theatre at Little Rock, Ark., will immediately put the house in excellent condition, and will book only first-class attractions.

Professionals desiring to engage apartments, either en suite or single, within half a block of Broadway, should address E. P. Fox, 144 West Thirty-sixth Street. The rooms are elegantly furnished, and the cuisine and service are unexcelled.

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ASHLAND, KY.

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Young lady for sourette or leading roles. First-class repertoire company opening early in November. Will be coached, tea used, and given an interest. Must have \$5.00 to invest. Good opportunity for a lady of talent to get on the stage. Address MANAGER, box 210, Weedsport, New York.

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METROPOLITAN COMEDY CO.

BELASCO'S WORK AND PLANS.

The most impressionable traveler may turn aside to enjoy the flowers in his path without thought of the hidden processes that produce them; and the susceptible witness of a play may be moved along the gamut of emotion that it runs with no idea of the mechanical arts and the deft calculation employed in the production of the picture. The studied craft of the stage is perhaps much more potent for results than its spontaneity.

One of the greatest masters of stage effect to-day is David Belasco. And in spite of the seclusive nature of the work of the planning and directing artist of the stage, Mr. Belasco's special genius is recognized by people who generally are not expected to know the peculiar aptitude of such a man. This may be due in some measure to the fact that he is also a dramatist; but the remarkable results of his peculiar gift alone, noted in theatre after theatre and in play after play, have so illustrated his individuality that it has been seen even by inept eyes.

Mr. Belasco's history emphasizes the fact that a powerful self-directing impulse can overcome every obstacle. When a boy, he paid for the privilege of reading books by hard preliminary work to get the books—and to the many men who have won success without assistance or encouragement this simple statement of fact will speak eloquently of that self-denial that is so indispensable to that it remains a vivid memory in age. This man, however, never knew, and does not now know, any pleasure higher than that which relates to the stage. As a boy, his savings, beyond the price of his reading, bought tickets to the theatre, which from the first was the temple of his ambition.

To a Missos representative, Mr. Belasco talked earnestly and interestingly the other day. He is not glib of tongue, but he knows and uses the value of words. He is naturally reserved in manner and in conversation. He knows the world more by intuition and instinct than by contact. But he knows it, and he is still young, as years go, in activities. He is not a club man, and yet his temperament is for fervid fellowship, when he is drawn by liking. He does not know strong drink. He is even a stranger to tobacco. But work—work that would quickly incapacitate the average man—is his joy. His vitality is marvelous, because it is measured again and again by tasks, self-sought, that take no account of time that should be spent in sleep, and during which even food is forgotten. Thus impelled by his impulse for labor, he continues until nature rebels, and collapse follows. He recuperates quickly, and in apparently perfect health begins anew, giving up only when his hand refuses to hold a pen or his mind to meet the emergencies of his tasks. And this strange method he follows because he cannot help it.

In casual conversation with a man Mr. Belasco is diffident. In the presence of a woman off the stage he is abashed. Upon the stage he seems fortified with all the regnant authority of a king. He controls absolutely by his magnetism, and his knowledge of detail makes all of his decisions seem as appropriate as they are immediate. Those about him accept his decrees as *ex cathedra*, because they appear always to indicate an inevitable way.

In San Francisco Mr. Belasco was once a newsboy. Next he was a super in the theatre. From a super, he rose to be a call-boy. From a call-boy, he advanced to slight participation in performances. Then he was a property-man. By and by he was recognized as an actor, taking his run of parts in the stock company days when seven plays a week were common to a theatre. His mastery of stage detail was soon so marked that he was made stage manager. His aptitude for production was now evinced, and play after play went through his hands to original success. Before he left San Francisco, Mr. Belasco was simultaneously the recognized stage manager of five first-class theatres, including the Bush Street and the Baldwin. Those under him were moved so uniformly by his genius for this work that in all of these houses his hand was manifest.

Mr. Belasco's work in New York has long and plainly been shown. His gift for production is recognized everywhere. He was a writer of successful plays long before his partnership with Mr. DeMille. His *La Belle Russe* is remembered by its run at Wallack's years ago. He has written, rewritten, and adapted over one hundred pieces for the stage, and has probably managed more original presentations than any man now living. It is not remembered that in all of this work he has been connected with a play that did not win some degree of success. A remarkable record, truly.

Since his retirement from the Lyceum Theatre, Mr. Belasco has labored indefatigably to well-defined ends. For months he has worked steadily and in his quiet way in this city upon plays that are rapidly taking form. He says modestly, but with a consciousness that his powers as a dramatist are not yet at their meridian—he is but about thirty-six years of age—that he believes the play he is writing for the opening of the new Empire Theatre, adjoining the *Missos* office, will be the best yet put forth by him. With Benjamin F. Roeder, he controls the American rights of a play in the German, called *Schlimme Saat*, which is now running in over fifty theatres in Europe, and which he will adapt for the American stage. Mr. Belasco says this drama has emotional strength as pronounced as was the melodramatic power of *The Two Orphans*.

Guided by his artistic judgment as to her dramatic possibilities, and in some degree influenced by the condition of her circumstances, Mr. Belasco undertook the training of Mrs. Leslie Carter for the stage. The sequel has justified his judgment. With an earnest purpose to succeed, and impelled to the theatre as the only avenue for livelihood, Mrs. Carter has steadily and honestly won her way until her work in *Miss Helyett* has attracted the attention of the authors of that piece, Audran and Boucheron, who have expressed a wish that she shall originate in this country the leading part in a musical comedy they are now writing for production in Paris. Mrs. Carter will open her next season in *Miss Helyett* in Milwaukee on Aug. 20, and thence will proceed to the Pacific coast. She will remain in the West until after election. If the new piece by Audran and Boucheron proves to be a success in Paris she will appear in it in this country. Otherwise, Mr. Belasco will finish for her the play he recently undertook, called *The Heart of Maryland*.

Overtures were recently made to Mr. Belasco looking to his taking the sole management of one of the most prominent theatres in New York. This is in direct line to his highest ambition, but his present work, as outlined, is such that he could not relinquish it if he would; and he believes that it is for his ultimate interest to follow out his immediate purposes.

It is quite probable, however, that within two years Mr. Belasco will stand at the head of a first-class theatre in this city.

REFLECTIONS.

STEWART ALLEN, with Nat Goodwin as stage manager during the past two seasons, has signed with Carl Haswin for the Silver King company.

The soprano role of Mamma in *Miss Helyett* will be taken by Nina Bertini, an admirable singer who has been heard with Emma Abbott, the National Opera company. Thomas, Seidl and Gilmore, and who made a personal success in the ill-fated *King Kaho*.

The first season of *Miss Helyett* closed a fortnight ago, and the second will begin on Aug. 20 at the Davidson Theatre in Milwaukee. Mrs. Leslie Carter will continue in the title role.

Last week *The Waifs of New York* was given in West Superior and Duluth to large audiences. Lizzie Mulvey is reported to have made a hit in the role of Willie Rufus, so long played by Katie Emmett, while Andy Amann is well noticed as the German saloon-keeper.

MINNIE STANLEY (Mrs. Lew Cook) has signed with the Harry M. Markham company for leading business.

STEVIE LEACH, business manager of O'Dowd's Neighbors, is at Saratoga.

MARK LYNCH is visiting his parents in Toledo.

ANNA BELMONT will go with one of the Madison Square companies this season.

BEAT ST. JOHS started from Toledo on Aug. 8 with a small opera company to play Northern Summer resorts for about ten weeks.

A limited number of display lines will be admitted in the "Dates Ahead" department this season. Terms on application.

The costumes for *The Fencing Master* will be made by the Eaves Costume Company, after designs by Captain Thompson.

The concert in the amphitheatre of the Madison Square Garden on last Wednesday evening—a Wagner night—was interrupted by the hurrying crowd that was driven into the amphitheatre from the roof garden by a sudden shower. The incomers not only made much noise with their feet, but continued conversations that had been begun in the excitement that led to their advent. There were people in the concert hall who wished to hear the music, and it is not strange that Conductor Damrosch gently chided the noisy ones among the throng.

JANE VOORHEES is at Noroton, Conn., where she is learning acrobatic horsemanship. She has two horses, named Venus and Adonis, in rehearsal. In the play of *The Planter's Daughter* Mrs. Voorhees will leap to the back of one of these animals and escape, dressed in a jockey's suit, clearing a five-foot gate as she dashes off the stage. Josephine Arnot has signed to originate an emotional role in this play, which will be produced by the Metropolitan stock company.

BARNEY McDONOUGH corrects the statement, published last week, to the effect that he has signed with Henshaw and Ten Broeck. He says he is still at liberty.

Managers wishing to display the names of their companies during the season in black-faced type in *The Missos*' "Dates Ahead" department should communicate at once with the Business Manager. The number is limited, and the full complement will be reached shortly.

HARRIS ACADEMY OF MUSIC, in Baltimore, under management of Harris, Britton and Dean, has been much improved during the Summer, and will be opened for the season on Aug. 22, the term to extend to May 1 next. One of the new features of the house is an electric lighting system employing over 1,600 lamps. A tank holding 60,000 gallons of water has been erected on the roof over the stage, to be used in case of fire, and controlled by the usual electrical apparatus. The house has also been refitted and painted. A new orchestra has been engaged under direction of Fred Lee, bandmaster of the Fifth Regiment. Walter Sanford's *My Jack* will be the opening attraction, and the other engagements include Nellie McHenry, Jennie Veamans, Sadie Scanlan, Agnes Herndon, Robert Vantell, Joseph Haworth, Helen and Hart, Reed and Collier, Maggie Mitchell, Annie Pringle, Clara Morris, Lotta, the leading melodramas, the *Dugby Bell* Opera company, the Bostonians, Neil Burgess, the Boston Symphony Orchestra, the Royal Spanish Opera company, Adelina Patti, and several of the new productions of the season in New York.

WALTER SANFORD'S *My Jack* company opened at the National Theatre, Philadelphia, on Saturday night.

FRANK MARION has bought an interest in R. E. Graham's *Larry the Lord*, and will manage the tour of the organization next season.

ESTHER WILLIAMS, a capable and versatile actress, will leave this city soon for San Francisco, to assume leading business with Jeffreys-Lewis.

A story went the rounds last week to the effect that Harry Kernell, the Irish comedian, had lost his mind because of domestic trouble. Friends of Kernell, who have seen him within a few days at his cottage in West Ashbury Park, deny the story of his insanity, and his wife, Queenie Vassar, who appears in *A Trip to Chinatown*, says the rumor was untrue and malicious.

MRS. GERTRUDE DAWES, who made quite a success with *Frohman's Men and Women* company last season, recently signed with Newell Brothers and Dinkins for *The Operator* company. She is to originate the part of Wanda, a South Sea Island Indian maiden, and is learning a new dance to introduce. The effects for this play have been finished by Robert Cutler, and were tried last week and found to work successfully. Mr. Cutler says they are the best effects he has ever produced.

MARY MELVILLE and child, Baby Lilly, have been engaged by Manager Shunk for his Ole Olson company. They left for Chicago on Wednesday.

Cards in our "Managers' Directory" department may be inserted for three, six, nine and twelve months. Cards of uniform size in our "Out of Town Theatres" department are taken at a special rate for a period not less than one year. Write for terms.

The People's Theatre at Evansville, Ind., recently destroyed by fire, will be rebuilt in time to open on Nov. 15.

CURRY'S CHARIOT, Thatcher and Sayer's new bicycle comedy, was first performed at Omaha on Aug. 5, at the Boyd, before a large audience. It promises to be a success. Alice Evans, the soubrette of the company, introduced a dance of the serpentine order, but called a "whirlwind," which was applauded. James Powers personates a tramp in the piece, and fancy bicycle riding is a feature.

JEFFREYS-LEWIS, note of the opening of whose season at San Francisco has been made in *The Missos*, continues in that city with unusual favor. She will remain there for six weeks. Miss Lewis produced on Aug. 8 a new society comedy-drama by Miss Bancroft, a daughter of the late historian and a resident of San Francisco. It is called *Woman's Eyes*, and is announced as a great success. *Forget-Me-Not* is the play for the week of Aug. 15. This will be followed by *Theodora*, which Miss Lewis will produce in San Francisco for the first time in English. On tour, Miss Lewis will produce *A Bitter Past*, by Albert Marsh, a young English author.

Theatre advertisements in our "Managers' Directory" column are inserted at the rate of \$1 a line for three months. The free use of our "Open Time" column, which is seen regularly by all traveling managers, goes with them.

BARTOW ALDRICH, who had trouble with W. J. Shea, last week, at Far Rockaway, where the former was managing a theatrical company that appeared under a tent, explains that Shea, who was a member of his company, came to rehearsal intoxicated and quarreled with Gerard Anderson. Aldrich expostulated with them both and advised peace. Finally Shea turned to him, and they went outside and fought, but were separated by bystanders. Shea, says Aldrich, was the aggressor, and again approached him and struck him, whereupon Aldrich gave him a beating. Shea was arrested, and at last accounts was in the Long Island City Jail.

The Brothers Byrne, under management of Primrose and West, have everything ready for opening their season in 8 Bells, at the Grand Opera House, Brooklyn, on Sept. 5. It is said that Primrose and West have this Summer spent over \$10,000 on this attraction.

FRANK DANIELS and company spent a week at Salt Lake City before their opening, and divided their time between rehearsing and bathing in the Great Salt Lake. It is said that the company's jests were improved by the saline experience.

During the season our "Open Time" column will be of great assistance in filling dates that are unexpectedly canceled, or that were not closed up during the Summer. *The Missos* is read by every traveling manager. Dates in the "Open Time" column will be scanned by every handler of attractions in the country. What method so convenient, prompt and inexpensive to find the traveling manager who wants the date the theatre manager offers? The privilege of using the "Open Time" column is gratuitous; but it is extended only to advertisers in *The Missos*' popular "Out of Town Theatres" and "Managers' Directory" columns.

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IN OTHER CITIES.

BOSTON.

So far as Boston's theatricals are concerned, the event of the week is the opening of the Grand Opera House in its largely reconstructed style. Since the house closed last Spring an entirely new mahogany front has been put in the building. Gas has been superceded by electricity. A large and handsome glass transom has been placed on the roof, where it will attract all passers-by. In the lobby the changes have greatly improved its appearance, for the Jack freestone has been removed, so that the effect of the whole, when illuminated at night by hundreds of incandescent lights, will be very attractive. Inside the auditorium the whole floor and the boxes have been carpeted with rich velvet plush, new coverings have been placed on the fauteuils, while new sofa arm chairs have been added. The whole interior has been repainted, the presentation arch and the gallery railings have been richly trimmed and, with the large mirrors, the popular house now presents an exceedingly attractive appearance.

The orchestra of the Grand Opera House has always taken a high stand among the theatre orchestras of Boston, but in its augmented form it will be even more popular than ever. The aim of the management is to make the house one of the popular resorts of Boston, as will be shown by the attractions which are to follow during the season. The price of admission will be only 50 cents, and good orchestra seats can be obtained for that price. With every dramatic attraction a first-class solo will be given to fill out the hour between 10 and 11 p. m., for the plays will be given at 7:30 p. m. and will finish by ten.

Roland Reed needs no introduction to Boston. For seven consecutive years he has appeared at the Museum, and to state that he has begun his annual engagement at that house tells the whole story. The Bostonian knows that that statement implies that the cosy theatre was packed, that the performance was one of surpassing smoothness, and that the comedian pleased his friends beyond the footlights as he has in previous seasons. The play for the opening week is *Land Me Your Wife*, but other comedies are to be given before Mr. Reed leaves us.

An operatic novelty of the week is *The Isle of Champagne*, which began a three weeks' engagement at the Boston 15. Mr. Seabrooke has no peer in Boston for two seasons now, but his friends were out in full force to give him an ovation on the occasion of the first presentation here of the opera which made so pronounced a hit in Chicago. The danger signal is to follow at the Globe 25.

Puritania still continues its successful run at the Tremont, and large houses are the rule. The twenty-fifth performance of the brilliant and beautiful work will take place on Wednesday, and the management intend to give a reproduction of the scene which Pauline Hall sang in *"The Tiger of Tangarue"*, with the photographs of the leading members of the cast, and the autographs of author and composer.

Robinson Crusoe still pleases the fancy of the patrons of the Arena Garden and the bright scenery, fetching costumes, excellent singing and graceful dancing serve to attract large audiences. The run is now one of the largest ever made by a burlesque in Boston and the success of the production has been so marked that arrangements have been completed for taking the organization on a tour of the country at the conclusion of the season at the Arena Garden. But that event does not seem near at hand for the houses are so large that it looks as if the piece might run until winter falls in the delightful open-air garden which forms such a delightful resting place for the intermission between the acts.

Uncle Tom's Cabin never grows old in Boston and with J. P. Smith's strong co. and the realistic scenery which has been prepared the Boston is quite sure of a week of large business. Dockstader's Minstrels follow on Tuesday at the Palace 25. A box of cash is presented on the stage of the Palace and an actual box of cash is being given to each patron, the sums in the boxes varying from a ten-cent piece to a \$5 gold piece.

Kate Glassford and Charles Barringer are heading the co. which plays *Hubbard and Wife* at the Grand Museum.

The Bijou continues its varied specialty programme to decidedly large houses.

The dates for the opening of the remainder of the houses in Boston are as follows: Howard Athenaeum, Tony Pastor and co., 22; Bowdoin Square, Bobby Galyer in *Sport McAlister*, 23; Hollis Street, Tunesco, Sept. 5; Columbia, *The New Wing*, Park, 12.

F. F. Proctor of New York is in town superintending the details for the Grand Opera House, and he is expected to see the successful opening of that house 15.

Lizzie Du Roy joined the By Proxy co. at the Museum to take the part formerly played by Mary Myers.

Jacob C. Morse, of the Boston Herald, is in charge of the press work at the Grand Opera House. Mr. Morse is one of the most ardent and devoted of Boston dramatists and he will see to it that his house is pushed to the front in the most thorough manner.

Friends of Major James P. Frost, the efficient financial editor of the Boston Globe and the popular press agent of the Columbia, Hollis Street and Howard Athenaeum, will regret to learn that he has been suffering from typhoid fever.

James Gillett is resting at his summer home at Waverley. He is just recovering from the effects of a serious fall which he received while he was playing at Knoxville, Tenn., with the State Opera co.

David Christie Murray, the English novelist and actor, who is coming to this country to appear in Ned's Chum, will probably make his first appearance in America at the Columbia about Oct. 2.

The list of attractions booked for this season at the Palace is exceedingly strong and varied.

Among the features of the year at the Park will be Lotta in an extended engagement. She has not been seen on the Boston stage for some four seasons. Henry E. Disney will, probably appear at that house in *Adams II*.

The Francis Wilson, DeWolf Hopper, and Digby Bell opera co. will come to the Globe this Winter as usual.

It is said that Miriam O'Leary will play a long engagement at the Columbia upon her return from Europe.

Richard Harlow, who made such an attractive queen Isabella in the production of *Age at the Globe* last Spring, has been engaged to play that part with the co. which is to do the burlesque under E. E. Rice's management. JAY B. BENTON.

CINCINNATI.

The Summer season at the National House is rapidly drawing to a close and business, while not phenomenally good, is on the whole satisfactory to John Willis, Monte Collins, and Norma Willis, who lead a very capable co. working on the commonwealth plan. The features of the programme week of 7-13 were Dan Hart's specialties, Gypsy Fowler's singing, the acrobatic specialties of Burnet Brothers, a clever pair of amateurs, and Harrigan's jugglery. All were well received. The singing of Master John Butler, a fourteen-year-old baritone, captured the audience nightly, and John Willis and Monte Collins in *A Cold Cup of Tea* made up an altogether attractive programme.

The vocal soloists at the Zoo concert 9 were Charles E. Dennis and Jeannie Smith Bealey, who rendered a selection from *Li Trovatore*, while Herman Bellstedt's cornet solo as usual elicited an enthusiastic encore.

The season thus far at the Zoo is pronounced the most successful since the opening of that popular resort.

Charles Garwood, one of the trio of lessees of Henck's Casino has been recuperating at Manitou Springs, Col., for the past six weeks, is reported as having almost recovered from his pulmonary trouble.

There appears to be some question as to whether the Wilbur Opera co. will play an extended engagement at Henck's or Harris' during the approaching season, though the proprietors of the latter resort, Messrs. Harris, Britton, and Dean, claim to have Wilbur's contract, and will enforce its being carried out if necessary by legal measures.

The People's Theatre has been thoroughly overhauled, both as regards interior and exterior, and

Manager Pennessy, who has booked the cream of variety combs, for both as far ahead as 1925, is losing no sleep over the encroachment on the vaudeville on the part of the down town capitalists.

Manager John B. Hewlin, who is temporarily located at Hot Springs, Va., is reported as recovering rapidly from his rheumatic attack, and hopes to be on hand in time for the opening of the season at his Cincinnati house at with A Railroad Ticket as the attraction.

Work is steadily progressing on the New Walnut Street Theatre, and Messrs. Miles and Rainforth are actively engaged in supervising matters in John Hewlin's absence.

Professor Paul Boyton and his aquatic circus will be a feature at Wooddale Island during week 10-20.

Thad Packard and August Fick, both residents of this city, will be members of Will E. Jones' Pair of Jacks comb, this season. Capitola U'line, last year with A Breezy Time, will also go with A Pair of Jacks.

Manager John Hammond, late of South Before the War co., died at the Cincinnati Hospital, having never regained consciousness since his arrival at the hospital. The cause ascribed by the authorities was an abscess of the brain, the result of a severe fracture of the skull, supposed to have been sustained in Detroit recently. The remains were interred in Spring Grove Cemetery 5, the Elks taking charge of the funeral ceremonies, and Manager Whallen, of Louisville, in whose employ Hammond had been for past two seasons, came up from Falls City to look his last upon his valued assistant.

The opening attraction of the season at Henck's on Aug. 29 will be Elmer Vance's railroad drama, *The Limited Mail*.

Manager Fred Wright, of A Night in Peking, announces the final production of Paul's magnificent spectacle at the Campus 25.

Manager Pennessy will open his season at the People's with Whallen's South Before the War as the attraction.

William Bower, at one time connected with the Grand's business staff, has been engaged by Will Jones as advance agent for his Pair of Jacks co.

Charlesmagne Koehler, of this city, formerly a well-known professional, and for years a member of Booth and Barrett's support, has preferred the cloister to the stage, and will join the Dominicans, a Catholic organization located near Louisville, Ky.

SAN FRANCISCO.

Aug. 29.

The Troil represented an old story in a new dress this week. Beauty and the Beast, the ancient fairy legend, has been brought to life with music foisted in by Adolf Bauer, and libretto by J. P. Wilson, is the bill. Mr. Wilson was once a dentist in good standing in Salt Lake, but an ambition to shine on playbills as a dramatic author and on programmes as an operatic singer made him desert his profession, and he accepted a position in the Troil co. as a chorus singer. There he met Bauer, who had been in the orchestra, and the team connected the oddity which was produced on Monday night. The dramatization of the old tale by Wilson is a weak effort when one takes into consideration the number of chances the story gives for a good burlesque. This libretto was poor even for an amateur, and his construction showed that he knew about as much concerning the principles of dramatic art as he does about the dark side of the moon. Bauer is a clever musician, but none of his work in Beauty and the Beast is original. He has introduced every song that reigned popular during the past decade, but not with good judgment. The scenery is especially fine, and the costumes and accessories perfect. The spectacular burlesque opera, as the author calls it, will be followed by *The Little Duke*.

A large audience greeted the new stock co. and Jefferys Lewis at Stockwell's Theatre on Monday night. The play was *Clothes*. Mr. Stockwell made his reappearance on the boards, and was greeted with bursts of applause. Jefferys Lewis also received an ovation, and the entire co. was treated kindly. The piece is finely staged and richly set, and the performance worthy of praise.

Wine Lewis did her best work in the second act. Harry Marshall gave a strong performance, and the remainder of the players did creditable work. Genevieve Bancroft's *Woman's Eyes* will follow.

Alabama opened at the Baldwin last night to a crowded house, and, judging from the way it was received, it will have a successful run. Sol Smith Russell is the attraction.

The California has a novel attraction in *Tunesco*. The piece has made an enormous hit here, and the S. R. O. sign has been in demand ever night. George Thatcher, Ed. Marble, Hughes Dougherty, and H. W. Frillman are prominent on the rials every day, and Thatcher only smiles when asked how his show is doing.

The Bash will open Aug. 29 with Duncan B. Harrison's Comedy co. in *Little Tuppitt*. In the meantime, Manager Charles Hall is taking in the other theatres coupled with occasional trips to the country.

The Ensign will open its season at the California Theatre 29, and will play the coast before going East.

The German Theatre season of Sunday night performance will commence at the Baldwin next Sunday night. The first play to be presented will be the comedy, *Die Kinder der Exzellenz* (The Children of his Excellency) by Ernst von Holzogen. The cast includes Emma Grie-e, Emma Heyne, Fritz Hitzgrath, Carl Siek, Carl Witt, Ida Werner, Maude Vincent, Randolph Hoesky and Leona Berger.

Virginia Earle, who went to Australia about a year ago with E. E. Rice as leading soubrette of the Evangeline co., returned home on Thursday on the steamer *Mariposa*. Miss Earle says that the antipodean region is a poor place for good shows, and that the people there have as much regard for a clever performance as they have for the "headliners" of the vaudeville.

George Fortescue is still in the colonies. Louis Morgerstein, the assistant manager of the Baldwin Theatre, will be tendered a benefit on Aug. 22, when Sol Smith Russell will produce *A Poor Relation*.

It is reported that Peter Robertson, dramatic critic of the *Chronicle*, has rewritten a comic opera entitled *His Majesty*, in conjunction with H. J. Stewart, composer, for production for charitable purposes some time during the Winter months.

Joe Gotlieb has returned from the East. Lily Post, who has been spending her vacation with her mother in this city, returned to Chicago last Wednesday.

When *The Mountebanks* is produced in this city on Sept. 5, by the Lillian Russell Comic Opera co., the cast will include the prima donna, who will sing Teresa, Laura Clement, who will appear as Nina, Hayden Coffin and W. T. Carleton, who will appear as Joseph and Botto.

Frank Conant, late business manager of the Los Angeles Theatre, has been engaged for the business staff of the Bostonians.

Mrs. Charlie Reed and Mrs. David Belasco are still sojourning in the city.

Leo Cooper has been re-engaged by the Alcazar Theatre co. Mr. Cooper has appeared with this co. for five consecutive seasons.

ROBERT G. MACKAY.

BALTIMORE.

Signs of life are noticeable in theatrical circles now, and the coming season is casting its shadows before. During the Summer the local managers have been hustling for attractions; they have done their work quietly, but a glance over the list of productions to be given during the season of 92 and 93 shows that they have done it effectively.

All the theatres, with the possible exception of Front Street Theatre, will open by the middle of September and all have been thoroughly renovated and improved.

Manager Albough has beautified and made more attractive his already beautiful Lyceum. The sombre color of the walls have been made to harmonize with the light, delicate tinting of the auditorium; a ladies' toilet and cloak room have been fitted up, and new seats have been added, so that the whole front of the house can be thrown open if necessary. The short season of George Wilson's Minstrels at this house last week proved a good Summer investment for the management.

The list of attractions for the coming season includes: Wilson Barrett, E. S. Willard, Lotta, T. W. Keene, Margaret Rafter, Marie Tempest, Nina Gale, Roland Reed, Charles Dickson in *Long, Silent*

Champagne, Dr. Bill, Richard Mansfield, Imagination, Friends, Podigal Father, Sol Smith Russell, Macaroni Opera co., Mrs. Bernard Beers, Modjeska, Rhea and others.

Holiday Street Theatre will also present a new appearance to its patrons. Electric lights have replaced the gas fixtures, and the floors are covered with new bright carpets. The stage, too, have been improved, and fifteen new sets of scenery from the brush of Wilton Siemmer have been added to the props of the house. Dockstader's Minstrels will give a short season 10-15, and the regular season will begin 15 with James B. Mackie in *Armes' Cellar Door* as the initial attraction.

Among the bookings are C. A. Gardner, White Slave, Good Old Times, After Dark, Dangle Signol, Pay Train, Kidnaped, N. S. Wood, Sadie Hassel Mattie Tickers.

At the Howard Auditorium many improvements have been made. Exits galore in case of mishap and a new and enlarged gallery are probably the most prominent ones. Among the bookings are: Ada Gray, Tony Pastor, Go-Won Go, Wobawick, Hilde's Specialty co., Frank I. Frayne, J. Z. Little, May Russell Burlesque co., and others.

The Monumental look almost like a new theatre. The old stage has been replaced by one that will allow of a larger and more effective display of scenery and more room for the actors. The winding stairways leading from the galleries have been removed and broad stairways with landings substituted. The lobby has been remodeled and the building throughout will be lighted by electricity. The very best vaudeville attractions will be given its patrons.

Harris, Britton and Dean have made many attractive improvements in the Academy of Music, and will paint the exterior of the building for the first time since it was built.

Fred. Jay, bandmaster of the Fifth Regiment, has been appointed leader of the orchestra at the Academy of Music.

HARRY P. GALLINGER.

PITTSBURGH.

Last Thursday evening, a Dockstader's Minstrels opened the Bijou Theatre to a house crowded to suffocation, every seat being taken and standing room at a premium. The audience was highly appreciative of the masterly efforts of this well-known co. from opening to closing, as was attested by the frequent and persistent encores. Last Dockstader was always the centre of attraction. Four full houses of happy Pitt-burgers greeted them during their three days' stay here.

The Bijou has been made into almost another house, its white ground with gold trimmings making a most beautiful effect, and the additional lights assisting very materially to set off the fresh decorations to the very best effect. Favorable comments on the improvements could be heard on every side.

Lillian Kennedy, in *She Couldn't Marry Three*, opened the season at the Bijou 8 to splendid houses. Crowded houses continued from the opening night. Underground 15-20.

The Bijou Theatre has over thirty first-class attractions booked for this season, some of which are the very best.

The Alvin Theatre has been entirely completed this Summer, all the scenery originally promised put in place, and with the thirty odd attractions already booked will add more laurels to its already large wreath.

The Grand Opera House opening is promised for some time between 15-25. This popular house is now being overhauled and put in shape for the Fall season. The management have a large list of good attractions booked.

The Duquesne Theatre will open early in September, the exact date not yet having been decided upon. The house is now being redecorated, and the effect promises to be very bright. Mr. A. Hamlin has been appointed treasurer at this house.

Charles L. Davis has made arrangements to play Alvin for two weeks this season, the intention being to play week stands in the larger cities. The route has been made, and Mr. Davis will again take to the road early in October.

Rose Osborne in *Satan* drew large houses at Harris Theatre 6. This young actress made a very favorable impression. The co. will go to New York, where they expect to be engaged for some time. Harris' Theatre is dark until 22, and during the interval will be thoroughly overhauled, repainted and repaired and put in first-class shape. The opening will be by *Wife for Wife*. This popular theatre has been closed but three weeks in about nine years.

The World's Museum, of Allegheny, will next Spring be replaced by a large, popular-priced theatre, with seating capacity of 2,000.

EDWARD J. DONNELLY.

CLEVELAND.

The Baker Opera co. began the fourteenth week of their successful engagement 5 when *Chimes of Normandy* was presented for the second time this Summer. The cast was slightly changed from the former production, Miss Dressler and Miss Archmere appearing in their original roles, taken by Irene Murphy and Alice Verona earlier in the Summer.

William W. Hoff again gave his wonderful impersonation of Gaspard, and Messrs. Worley and Ramsey appeared to advantage. Joe Armand was presented a Royal Past last week.

Thursday evening the bill was changed to *Three Black Cloaks*, in which Miss Dressler surprised her friends by appearing as Don Philip, the part taken last season by Mr. Alberte. Miss Dressler is always successful in anything she undertakes. Miss Archmere was delightfully piquant as *Chimera*. Messrs. Armand, Wolff, Worley, and Ramsey took their parts in their accustomed excellent manner. This week is the last but one of Mr. Baker's remarkably successful engagement, and Erminie and The Beggar Student will be the bill, three nights each.

Considering the weather, which was the hottest we have had this Summer, George C. Staley had remarkably good houses at Jacobs' Theatre, where he presented *A Royal Past* last week. Mr. Staley was an excellent German comedian and made a pronounced hit. He is supported by a fairly good co., of which London McCormick stands first and foremost by his fine presentation of Jarowitz. The locomotive race is more farcical than realistic. The Police Patrol 15; Hands Across the Sea 22.

Herbert Mathews is at his home in this city. Charles W. King will last week to rejoin the Lyceum Theatre co. His war drama, *Counterdesign*, was successfully done by amateurs last week.

M. Welfare, business manager of the Opera House, has just returned from a Summer sojourn at Mackinac.

Manager Henshaw, of the Lyceum, is in New York.

The Last Days of Pompeii continues to draw tremendous houses at Cable Park; the smallest crowd during the engagement being 2,000 people; hence it may be seen that the Messrs. Pam are lining their pockets with good, hard Cleveland cash. The Pam spectacles will hereafter be a permanent feature in Cleveland.

During the last week of the Baker Opera co. eight operas will be given. W. M. GOODRICK.

WASHINGTON, D. C.

Lew Dockstader and his minstrels opened the season at the Academy 25 to very good houses, considering the sultry weather.

The Lyceum will open 15-20 with the City Club specialty farce-comedy co.

An order in the estate of William I. Florence was granted by the probate court, in this city, a few days ago. A petition was presented from Mrs. Florence, who had been granted letters as executrix in New York, asking for power to take charge of the property of the estate in Washington. Her bond of \$25,000 was given. The property which the lamented comedian left in this city is valuable real estate at the head of Connecticut Avenue.

The building inspector of this city has discovered a new means of making life attractive for the owners of theatres at the national capital. He has recently indicted an episode to the Commissioners of the District, urging the necessity of an order prohibiting the use of gas, under any circumstances, on the stages of the theatres. He argues that the house being lighted by electricity, the gas appliances would be neglected, and to turn it on would endanger the audience. He says that gas should only be allowed in the auditorium. In that part of the house it would be an advantage to afford light in case of a failure of the electric lights.

The owners of Albough's are making a vigorous fight against the Commissioners as to the proposed iron stairway in the front of their theatre on

Fifteenth Street. A hearing was had before the Commissioners recently, and a number of experts testified that the proposed stairway, instead of being a benefit, would prove a death trap, and that it would destroy the usefulness of all the other exits. One of those who testified was Colonel Fleming, who has been in two theatre panics, that of the holocaust of Ford's Opera House in Philadelphia and the big fire in Brooklyn, when Kate Claxton narrowly escaped with her life. Albough's has been made as near fireproof as possible, and all the requirements with the new regulation, with the exception of this stairway, have been complied with. The management has spent \$200 more than was required in the new rules. There is no gas in the house, and all the engines and boilers are on the side. There are twenty exits. On the ground floor are three, 10 feet wide; on the auditorium floor eight, two of which are 10 feet wide, three 6 feet wide, and three 4 feet. On the second floor there are three 10 feet, and three 6 feet. On the third floor there are three 10 feet, and one 6 feet. On the stage there is one 12 and one 14 feet. There is an open space on all sides of the theatre, saving the rear.

The Marine Band continues to discourse its music in the White House grounds every Saturday afternoon.

The Bijou Theatre will next season be under the management of Gordon Harris, son of Mrs. P. Harris. The former manager, William H. Easton, has been transferred to the management of Harris Theatre in Cincinnati. Mr. Easton is a manager who has been remarkably successful in catering to his special clientele in this city, and he goes away with the best wishes of a wide circle of friends and acquaintances. The new manager is a young man, possessed of good executive qualities, and it is believed that he will continue the prosperous management inaugurated by his predecessor.

EDWARD OLIPHANT.

PHILADELPHIA.

The clever representations of the master works of the great composers that have monopolized the Summer season of the Grand Opera House continue to please music-lovers here, and it is only the oppressive heat that deprives the performances of the appreciation they so richly deserve. Unhappily was head for the first time this week, achieving a distinct success. Del Puente, Fawn Clarke, Simon Kronold and Rose Blinn the leading roles, gaining the customary praise for their work. Les Huguenots, William T. H. Carmen and Lucia were also heard during the week. The Marriage of Figaro and The Prophet are in rehearsal for early production.

The Bijou accommodated its usual crowd last week, and never did the cooling apparatus render more serviceable work. The programme for the current week contains some well-known names, among them being Carrie Futein, Carr and Janger, Tanner and Dawley, Winstanly and West, and J. J. Morton.

The Lyceum was the first house to break the ice for the Winter season, opening 6 with the *Early Birds* Burlesque co. The house has undergone the usual Summer renovation, and presents a bright aspect. Calder and Washburn's *Early Birds* amused fair sized houses all week. The Barrett Brothers are very popular.

Walter Sanford promises the most elaborate production of *My Jack* that has ever been given that successful melodrama. It will open the National 21.

Florence Hindley in *The Pay Train* is the Empire's opening attraction 20.

The Black Detective will open the People's 20. Telephone will have its premiere at William J. Gilmore's Arch Street Theatre 27.

The Dark Secret will open at popular prices at Forepaugh's 27.

The Winter circus that Harry Pincus is kicking into shape is to be no baby affair by any means, and promises to be both novel and successful. It is to be located at Broad and Arch in the Cyclorama building, and will have a seating capacity of 1,000. The performances will be given in the ordinary circus ring with a stage in the centre that can be sunk in full view of the audience and the ring flooded in a few moments for aquatic pantomimes. The entertainment will consist of a circus performance, to be followed by pantomimes, spectacles, or ballets. The dress-up rooms will be more spacious than the ordinary and will be located in an adjoining building. Architect George Plozman is doing the work. The opening will occur Nov. 12.

Manager John A. Forepaugh and wife are among the sojourners at Atlantic City.

The proprietor of the Chestnut Street Opera House, Counsel Bennett, is among the theatre owners and managers who are in open rebellion against the increased rates of premium on fire insurance inaugurated by the Underwriters' Association. He claims that he has put in all the requisite appliances, and yet he has to pay a premium of \$3,600 per annum on an \$800,000 risk. Some of our theatre owners claim that insurance now costs so much that they cannot afford it.

Joseph W. Frankel is here making a praiseworthy attempt to gather audiences for *The Black Detective*, that opens the People's 30.

Criptide Palmont is summing with his brother, John W. Palmont, at Great Neck. He continues with Manager Holland's stock co. next season.

Arthur Lewis and his wife, Zeffie Tibbory, who have been vacationing in the summer of this city, will join National 27 this season.

Frank Dumont, the popular interlocutor of *Carncross' Minstrels*, is the author of a burlesque entitled *America*, or *The Discovery of Columbus*. It will be produced by the Kentz Santley co. this season.

William Gilmore has sued Mrs. Jennie Kimball, of the *Cornet* 15, for the return of the *King*, which is his property, in her productions of burlesque during the season of 1890-91.

W. H. Voltz, press agent for Manager Bradenburgh's People's Theatre and dime museum, has been recuperating at Atlantic City all summer. He will return to town with an entirely new stock of fish stories.

Magician Keller will return to Egyptian Hall Oct. 17 for the season.

Great activity surrounds the Walnut Street Theatre. The building is being completely changed. The exits and entrances are being made, fire walls erected, electric lights supplied throughout, and the interior re-decorated. The alterations represent an outlay of \$50,000 of which the owner, John S. Clarke, will pay \$20,000.

Manager Albough, of the Bijou went to Boston last week to attend the funeral of his father, Nathan S. Albough, who was a prominent citizen of that city.

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Millocker's charming opera, *The Beggar Student*, was most acceptably presented at Urrig's Cave last week by the Spencer Opera co. The co. is well cast. Edwin Hoff appeared in the title role, and his strong, clear voice and graceful acting added another success to those he already made this season.

Carlotto Maconda also sustained her excellent reputation as an artist, and her duet, *"Let Us Suppose"*, with Mr. Hoff in the second act, called for several encores.

May Baker was thoroughly appreciated, and so was Minnie Bridges, for their good work. Jerome Sykes was at home as usual in his comedy work.

Violet Carleton, who heretofore has been in the chorus, did nicely in a minor part and received an encore for her duet *"Love Me True"* with Trevels Madit.

The attendance has been very large and shows that the patrons at the Cave appreciate and sustain productions such as has been given there this season.

By popular request *Bohemian Girl* will be put on next week, which will close the season.

Agnes Sherwood has gone to New York. She was missed in the last week, for she has been one of the most popular members of the co. and a great favorite with the patrons of the Cave.

A. A. Robyn, the composer, and Will Lepere, the librettist of the opera *Ishtar*, that will be presented by the Lillian Russell co. this season, are in New York, and will remain there until the opera is produced. They will personally direct its production. It will be presented here later in the season.

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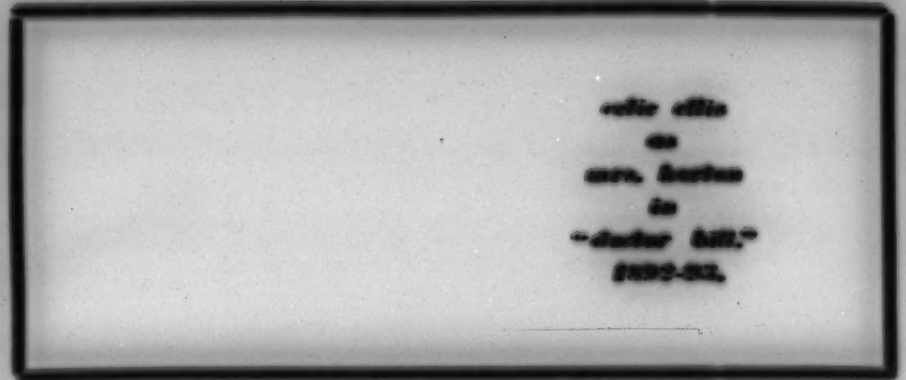
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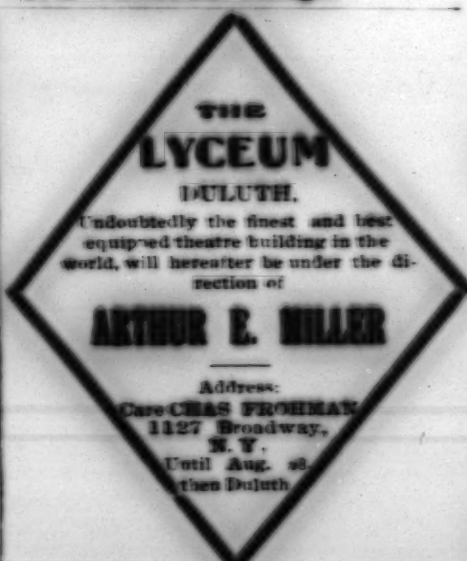
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